

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

Vol. LXXVI, No. 453

August 1934

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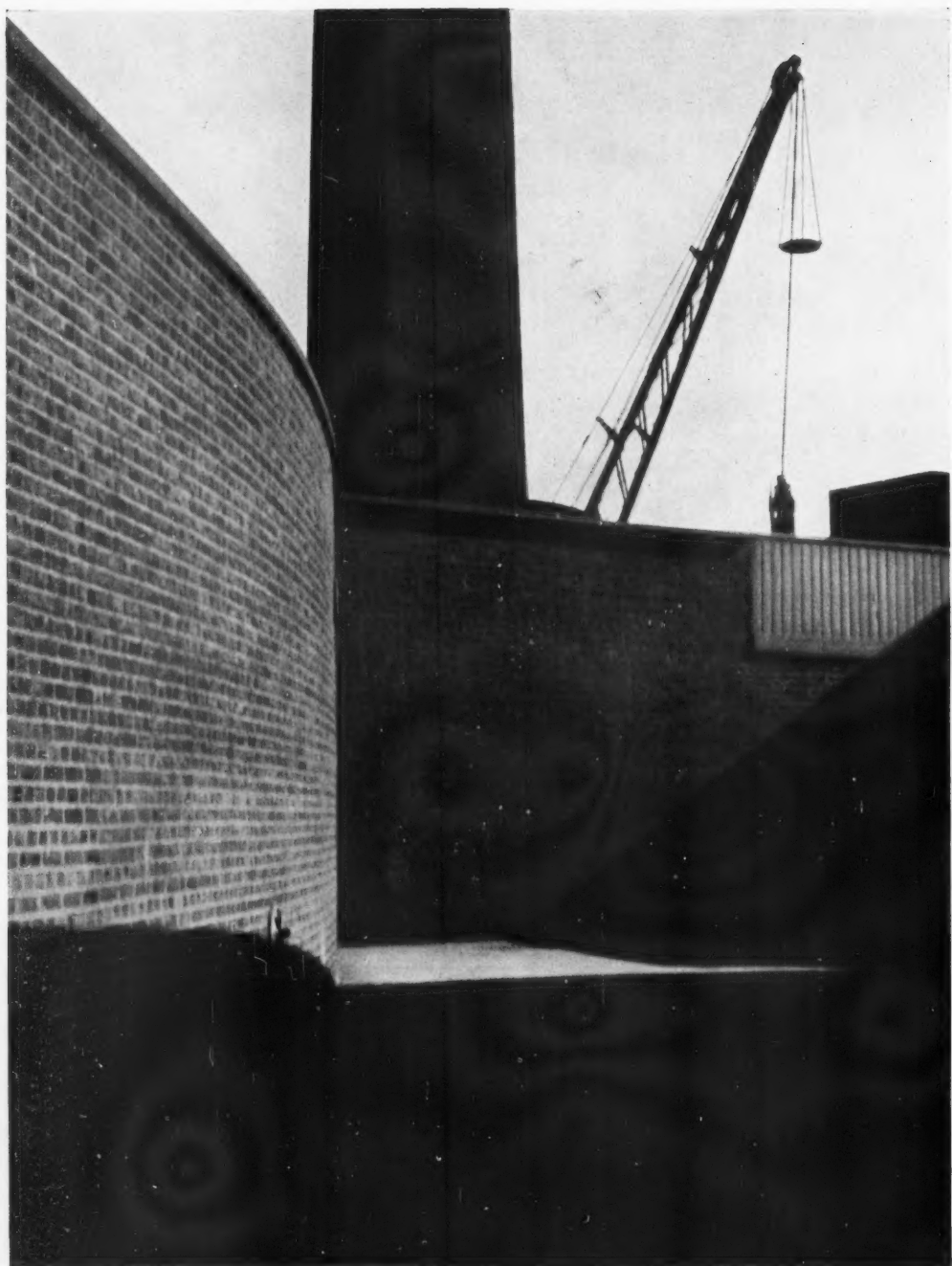
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A corner of the passage which joins Hammersmith and the Upper Mall, with an effective view of the waterworks. It is unlikely that those responsible for this building, worried greatly whether it would spoil the architecture of the Malls; yet it is a good example of post-eighteenth century design which has not disfigured the district.

An article on the architecture of Riverside, to which this illustration relates, appears on page 51 of this issue.

PLATE I

August 1934

Scenario for a Human Drama

II* Immediate Background

By P. Morton Shand

Machine

THE war stands half-way between Behrens's *Turbine Erecting Shop for the A.E.G.* (1909) and Gropius's *Bauhaus* (1925). Its importance for us is that it brought all building to a standstill for four years, and that in those years, thanks to mass-production, the machine first came into its own. Nothing since has been mass-produced on the scale that munitions were then; and shells (one of the earliest examples of manufacture in series) are the sort of things whose design brooks no modification of the most ruthless rationalism. In this sense, if no other, war was the first "art" to go modern. The result was that in spite of the soaring price of imported raw materials shells were better and more cheaply, besides more exactly and quickly, made than ever before. In the first war of equipment everything, directly or indirectly, needed for its prosecution had to be standardized and turned out by the million. The number of models to be fabricated was reduced to a minimum, and wherever possible parts were made interchangeable. Even such primitive semi-permanent housing as had to be provided for the standing camps was mass-produced to a couple of standard types: the creosoted timber-framed cabin, and the semi-circular corrugated-iron kraal known as the Nissen hut. The shop-fabrication of these models was destined to exercise a considerable influence on men as dissimilar as Gropius and Henri Sauvage. In all wars the raw, or if you prefer it, semi-fabricated, human material has been, metaphorically speaking, finished on the endless band; but in this, in which its rôle had become purely secondary, purely *mechanical*, men were mass-trained to an absolute minimum of patterns. It was the technical services that mattered; the blue-print, the testing-ground, and the lathe. Individuality suffered eclipse not so much because it was in default (which, significantly enough, it certainly was) as because it had to. A commander's primary resources were *matériel* rather than men. The few outstanding generals (and most of them stood out more by virtue of what than of how they commanded) were

successful organizers of inanimate and animate material whose mentality and ability were of a kind almost identical with those of financial and industrial magnates. As mass-production became more rapid and efficient, they learned to plan rationalized solutions of so much of this equipment to overwhelm so much of that, which were almost mathematically inevitable.

Small wonder that the machine became the Unknown God, the Supreme Architect, for if it failed in the demands made on it—which it rarely did when the picked technicians of a nation could be immediately mobilized to tackle a single problem—there was no other help. Men had begun to lose faith in their own right hands as the result of knowing that their touch sufficed to actuate such devastating engines. They saw how little they themselves could do alone, and how dangerously slowly if it were to be done well. They began to realize, not only what mechanically unprecedented things the machine might be called upon to do, but why it had not done them before. A few grasped that being itself impersonal—as peas in the same pod are for that very reason impersonal—and existing not in a separate but only in a numerical sense, it must be used impersonally to produce impersonal, because collective, solutions: not your solution or mine, but yours + mine to the *nth*, with the specifically individual your-and-mine content eliminated. The artist's intuition anticipated the engineer's calculation in foreseeing that in terms of design the new sort of machine products would be co-ordinated from as many de-individualized prototypes as separate functional parts. Thus a norm would be realized by progressive elimination and simplification, very much as in trying to define, say, a typical Englishman, one eliminates all purely personal characteristics of the Englishmen one knows, and then still further simplifies the surface inconsistencies of the substratum residue common to the whole race, to make it fit the generalization needed. Hence it is not difficult to understand why an abstract art was born of the world's exclusive pre-occupation with the making and tending of machines during the war years. If only, as a phase this was inevitable.

As the war dragged on speculation as to the changes peace must bring was the only mentally constructive occupation possible: an intense nostalgia as well as a favourite opiate. Ford Maddox Ford has given one of the finest English war novels the title *A Man Could Stand Up . . .* The end of the sentence—in which a Suffolk sergeant defines what a world at peace would be like—is "on a bleedin' ill"; its elliptical sense being "without having his head blown off." And if a man could stand on a hill once more, so, too, could, and must, a house.

The civilized world had to be reconstructed. But how? Obviously with the omnipotent machine. As yet there was little or no dread of the machine (except in neutral countries, like Holland) for the mass-production of the proverbial *post bellum* ploughshares from sword-blades. Men knew what toil and sweat it had spared them in the field. The meanest intelligence had by then divined that it would be just as simple to organize machinery to create as to destroy on the super-human scale; and that mankind would soon have to re-create all it had destroyed, and far more—still unguessed things—besides. Most architects automatically became engineers during the war, for the engineer, being a technician, was "indispensable," as Kipling's "man who could shoot and ride" was not: a significant military shadow cast before a coming civilian metamorphosis. Knowledge of stresses and strains proved decidedly valuable, scholarship in swags and squinches about as useful as a mastery of sanskrit. So the engineer remained the Pantocrator in the indiscipline of peace that followed the discipline of war, and architects found themselves at the parting of the ways.

But how was the machine to be used to build? A terrible housing shortage had to be met, one whole generation of bricklayers was mostly dead, and the next had still to learn its trade. Men dreamed passionate dreams of "Little grey Homes in the West" with "Roses Round the Door." An astute politician, realizing where the acutest danger of social unrest would lie, promised "homes fit for heroes." Of course only derisively few of them got any sort of new homes, and those (as square miles of ribbon development stand to witness) were far fitter for helots—

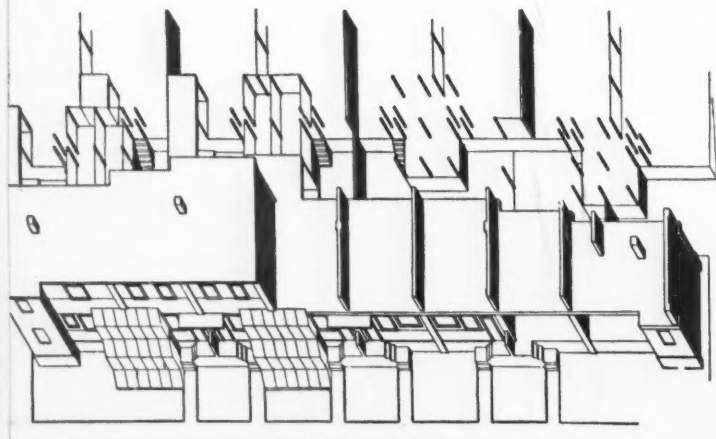
* The first article in this series, entitled *Today*, by F. R. S. Yorke, was published last month.



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which is what decent heroes are always likely to become after being thanked for their services and dismissed.

Men

Abroad there were a few minds who had begun to think of new, simpler, quicker and cheaper ways of building with new kinds of materials. The war had taught us a lot about the metallurgy of steel, and immensely increased its production. New uses had to be found for the new plant laid down to supply the most essential sinew of war. That effective, if elementary, sort of shelter called the "pill-box" had been the first practical utilization of rapid-hardening cement. But though standardization in building was in the air, when a start could be made the general lassitude was such that in all save — paradoxically enough—the vanquished nations, exactly the same sort of houses were built as before the war. But as the housing shortage in England grew more acute, and progress in building fell hopelessly short of expectations, some experiments had to be made; the most notable (in a purely historical sense) being the Weir steel-plate houses. Unfortunately little was then known about insulation, or this experiment might have led to a partial solution. Concrete, though a plastic material, was tried in the form of blocks little larger than bricks. A return to timber houses was proposed as facilitating standardization and promising speedier construction.

But in the war years and those immediately following it, men were experimenting far more boldly on the Continent — and even more in the capacity of sociologists and technicians than what they nominally were: architects. They preached that the structural revolution brought about by the engineers of the nineteenth century

must be applied to architecture; and that since architecture had become an economic problem, which could not be solved otherwise than by modern technical means applied to new sociological premises, its only possible future basis was traditional, un-ornamental, and mathematically logical. Most of those men derive directly from Peter Behrens; and, as I see it, part of the spark which vitalized Behrens (though he would probably deny this) came, perhaps unconsciously, from Adolf Loos; and Adolf Loos's direct inspiration—again as I see it—came from those rows of late eighteenth-century plain brick boxes that still form whole quarters of London. There were others who derived from Perret, Berlage, etc., just as both Behrens and Loos (like Joseph Hoffmann, Olbrich, Endell, and Van de Velde) derived from Otto Wagner; Mackintosh from Voysey; and Frank Lloyd Wright from Sullivan. In fact, similar tendencies appeared simultaneously

1. Interesting, not only by way of contrast to Figs. 2 and 9, but because it represents the penultimate stage in Behrens's personal evolution as a domestic architect. Behrens has consistently adhered to vertical windows, though it will be noticed that he is quite ready to group them horizontally. All the same, this house appears under-windowed compared to most modern houses, and to the well-known house in the Taunus Mountains he designed a couple of years later. House at Schlachtensee, Berlin (1929). (Reproduced by the courtesy of "The Concrete Way.") 2. Behrens's own house at Darmstadt (1901), and his first completed building: a sober mixture of vernacular motives faintly washed over with *Jugendstil* sentiment—in spite of which there is something half-English about it. 3. Isometric plan of an example of the return to the eighteenth-century unit of scale: the street not the house. Terrace Houses in the Heuberg Suburb of Vienna (circa 1899). Adolf Loos, architect. 4. The decisive prototype of the New Architecture. The Turbine-Erecting Shop at the A.E.G. Works, Berlin (1909). Peter Behrens, architect.



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and quasi-independently in several different countries. But these were, on the whole, subordinate or inconclusive tendencies; or else there is only a partial interaction or a definite hiatus in continuity between them. On the other hand, Corbusier who, like Lurçat, was the pupil of Perret, had previously studied under Behrens for a time; while Léon Bourgeois was the pupil of Van de Velde, who had collaborated with Perret in what was one of the latter's structurally most (and architecturally least) important buildings, the Théâtre des Champs Elysées.

Behrens was a bigger and more versatile architect than any of these, and also a far more stimulating and modern-minded teacher. If only by accident, he was the great pioneer. And accident in the wider sense can be pretty certainly ruled out. It was far more intuition plus volition in Behrens's case than the sort of happy chance which lesser men stumbled on, used for a time as a subsidiary æsthetic device, a background for decorative effect, and then abandoned without having had as much as an inkling that what they took to be a side track might be the road itself. Again, if any one man can provide us with a pivotal link in our chain it is Behrens. He leads straight forward to his greatest pupil, Gropius—quite apart from having had others as outstanding as Adolf Fischer, who died just when his genius was developing; and Erich Mendelsohn, the first of the German *émigré* architects to assume British domicile—and more or less straight backwards to William Morris.

5. Perhaps the first purely functional modern building. The Fagus Factory, Alfeld (1911). Walter Gropius, architect. **6.** Cubic æsthetic on a non-structural basis. Except for the cantilevered roofs concrete is used as masonry. Huis Ter Heide, Utrecht, Holland (1916). Robert van't Hoff, architect. **7.** Full-fledged functionalism minus Corbusier's "poetry." All regrets and hesitations left behind. Rhetoric discarded. Walter Gropius's own house at Dessau. **8.** The symmetry and semi-classical influence of Perret are pronounced. Project for a Villa by Corbusier (1916).



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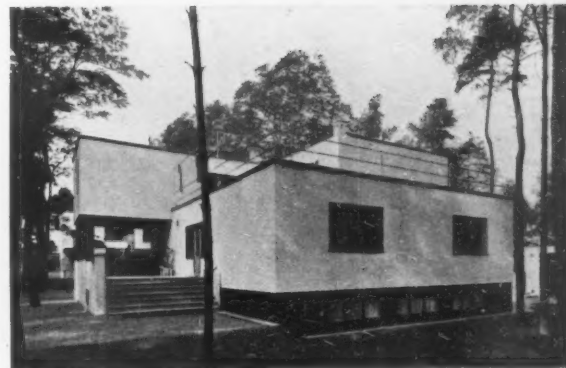


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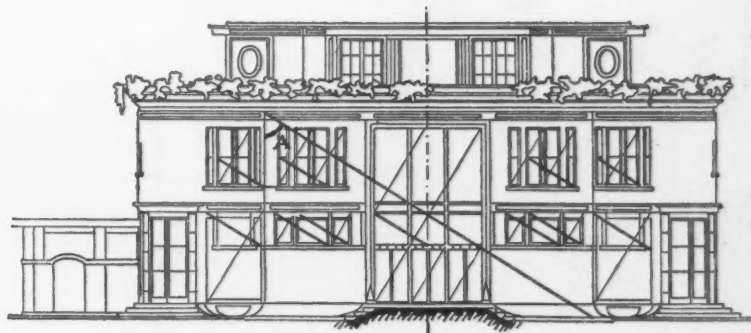
What, then, was it that constitutes the importance of Behrens in the evolution of the modern house? A single building, and that not a house but the factory referred to in the opening sentence of this article.

Behrens was the first architect who was profoundly imbued with the consciousness that nineteenth-century engineers like Eiffel had discovered a thing or two erudite academicians did not know and had never even guessed; and that that something was essential to architecture if architecture was ever to escape from sterility. But Behrens had a unique chance, such as came the way of no contemporary English architect. In 1908 (when head of the Düsseldorf Art School) he was appointed architectural advisor to the A.E.G., the great German electrical manufacturing company which was changing the face of Europe with electrical tramways, power-houses, telephone exchanges, and the first hydro-electric undertakings.

Now architectural advisor might sound as though his sphere of activity were to be limited to that of, say, an English railway company's consulting architect: putting



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IMMEDIATE BACKGROUND

"debunked" the romanticists who still strove to make it turn out sham handwork.

In the last number of THE ARCHITECTURAL REVIEW the scope of this serial retrospect was defined as "From Gropius to Soane." Why Gropius, it may be asked, rather than Corbusier? Firstly, because, like Soane, Gropius is clearly a great man, as well as a great pioneer and a great teacher. In spite of the interval of time Gropius's architectural morality—based on what he calls the need to purge architecture of the parasitic æstheticism which has stood between it and the realities of life for the past century—is very close to Soane's.

Secondly, as the only living architect whose rationalism had definitely crystalized before the war, and as Behrens's most famous pupil, he points backwards as well as forwards. Thirdly, no contemporary of his, no younger functional architect, none of his own pupils, has yet passed beyond the orbit of what he has himself already encompassed or envisaged. Fourthly, as a German living and working in Germany, he has profoundly influenced the architectural development and teaching of the largest nation in Europe (Russia is still only half in Europe, geographically as culturally): a suggestible and gregarious race to whom organized communal effort is second nature. The magnificent post-war architectural achievement of Germany was directly inspired by Behrens in its inception and preponderantly by Gropius in its evolution. The Bauhaus left an indelible impression on German building.

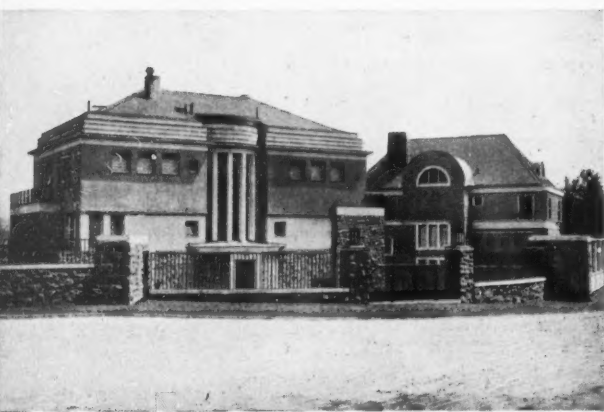
Up to 1916 Corbusier was still using pilasters and cornices, still tied to Perret's classical symmetry. Perhaps that is why one can never quite dismiss the hypothesis that he may have started by evolving a modern æsthetic of his own—though that alone ranks him as an outstanding genius—and then looked round him for a new structural technique to realize it.

With Gropius, who never passed through even a semi-traditional phase, form always proceeded logically from construction—which explains why many people find his work less "elegant" than Corbusier's. Calvin went to Geneva a Frenchman, and there became more Swiss than the Swiss. Rousseau, a Genevese, went to Paris and returned the compliment. As a Swiss-Parisian, Corbusier (or Jeanneret to give him his real name), has considerable pathological affinities with both. But he has made less direct impression on France than Perret, his master, who represents that anterior stage of evolution in which architecture and engineering were still regarded as separable entities. And although Corbusier's influence on the younger generation of architects throughout the world has been as great as, if not indeed greater than, Gropius's, it has been a sporadic rather than a corporate one. There has been no Bauhaus in France—only two hermits in their separate cells, Corbusier and Lurçat, preaching to the gentile across her frontiers.

on a cornice here, a quirk or two there; or adding some *bona-fide* "architectural feature" like a clock tower to a station building after the company's engineers had selected the site, established the layout, and determined the construction, height and positions of its various offices. And doubtless this might have been very much what would have happened, allowing for the difference between stations and factories, had Behrens not been Behrens. As it was he demanded, and was promptly accorded, ultimate control of the design, not merely of the company's buildings, but of all the goods it manufactured. He became, in fact, its *formal arbiter*. And it was as such that he designed the first standardized arc-lamps ever made, and things like motor-coaches for electric trains. Now having regard to the period—*art nouveau* was in its writhing prime—it might not unnaturally be imagined that what Behrens accomplished was some nice tasteful *Jugendstil* titivation: clapping something ornamental on to cover up some unseemly functional nudity of the technicians' work. Instead he always succeeded in taking something away without adding something else: whittling down their forms to simpler, more rational (and incidentally elegant) outlines by reducing bulk and weight.

How, it may be asked, did it come about that in that year of languidly exotic grace, Behrens evinced what was then such an eminently unarchitectural attitude to design? That is a question I shall attempt to answer in my next article.

So far, we have not got much nearer coming to grips with the house itself. That is largely because the house, though perhaps the most completely realized expression of the new architecture, has been predominantly influenced by buildings that house machines, and so by the machine itself. It is primarily a technical, not an æsthetic, product. It represents a return to the machine, regarded realistically and as mechanism to produce mechanical norm-types at last, after the machine had



9. Transitional types which have almost entirely thrown off *art nouveau* and romantic influences but in spite of their plainness still hesitate to assume the entirely logical forms Behrens employed in his contemporary A. E. G. buildings. Two Houses in the Eppenhaus Garden Suburb, Hagen (1908 and 1910). Peter Behrens, architect.



10. Romanticism in *excelsis*. The house exists purely externally, almost as stage scenery. Kelling Place, Holt, Norfolk (1906). Edward S. Prior, architect.



11. Subdued romanticism. The vernacular idiom is already wearing thin. Clearly the sort of house that is preparing to become quite another, where "scholarship" intervenes to prevent the design being carried to its logical conclusion. A House in Oxfordshire (1914). C. R. Ashbee, architect.

A N E W N U R S E S ' H O U S E

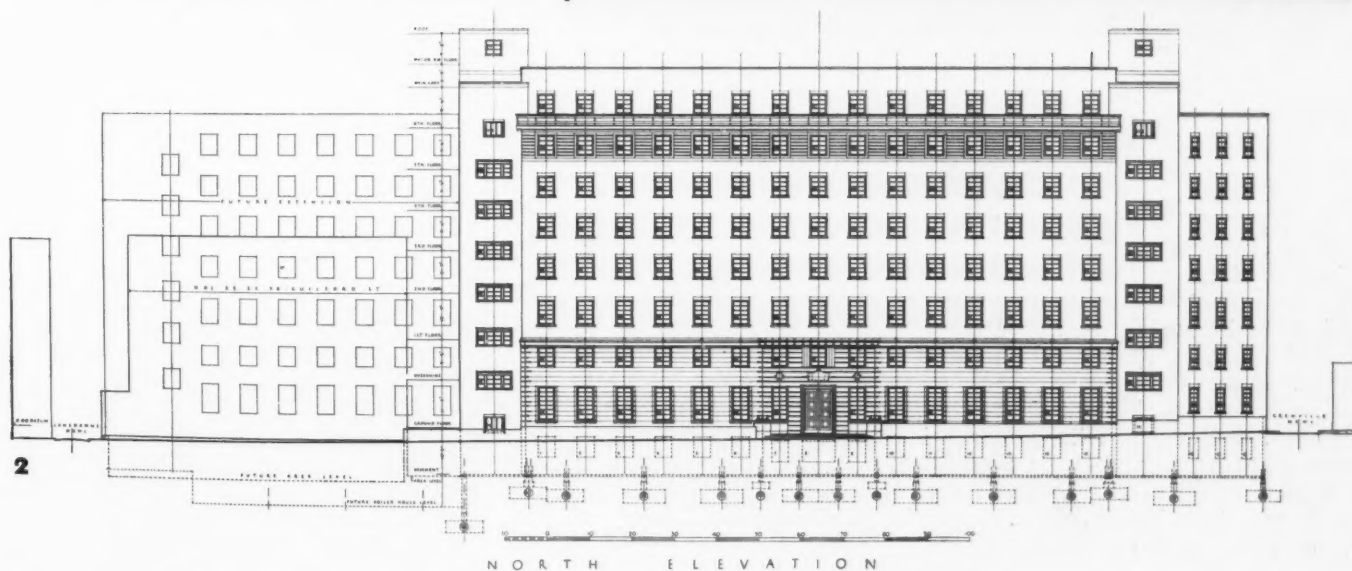
STANLEY HALL &
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The new Nurses' House at the Hospital for Sick Children in Guilford Street, London, is the first block to be built in a scheme involving the entire replanning of the Hospital. One of the great problems of rebuilding was the necessity of maintaining the Hospital in full working order during the rebuilding operations. 1 shows the entrance (north) front in Guilford Street. The parapet wall and facing to the main block, the cornice, and staircase window surrounds, are in Portland stone. The bricks are a grey buff Stamford brick. The windows are steel, painted a lemon-cream, and the stack pipes and railings are painted a deep beige. 2. Elevation of the north front, showing the future extension of the building.



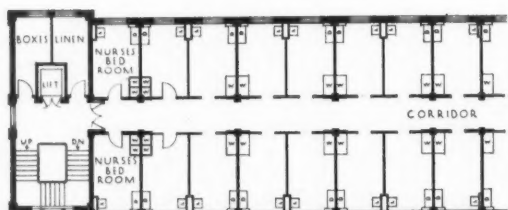
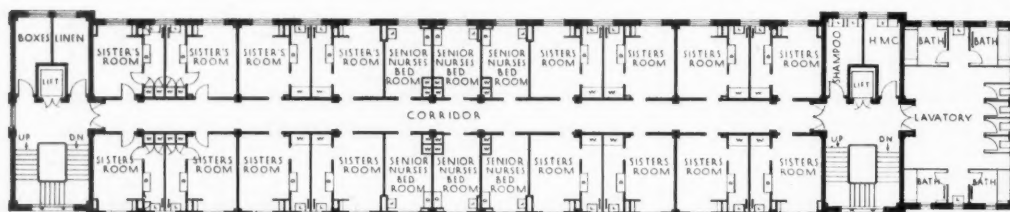
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M. O. DELL AND H. L. WAINWRIGHT



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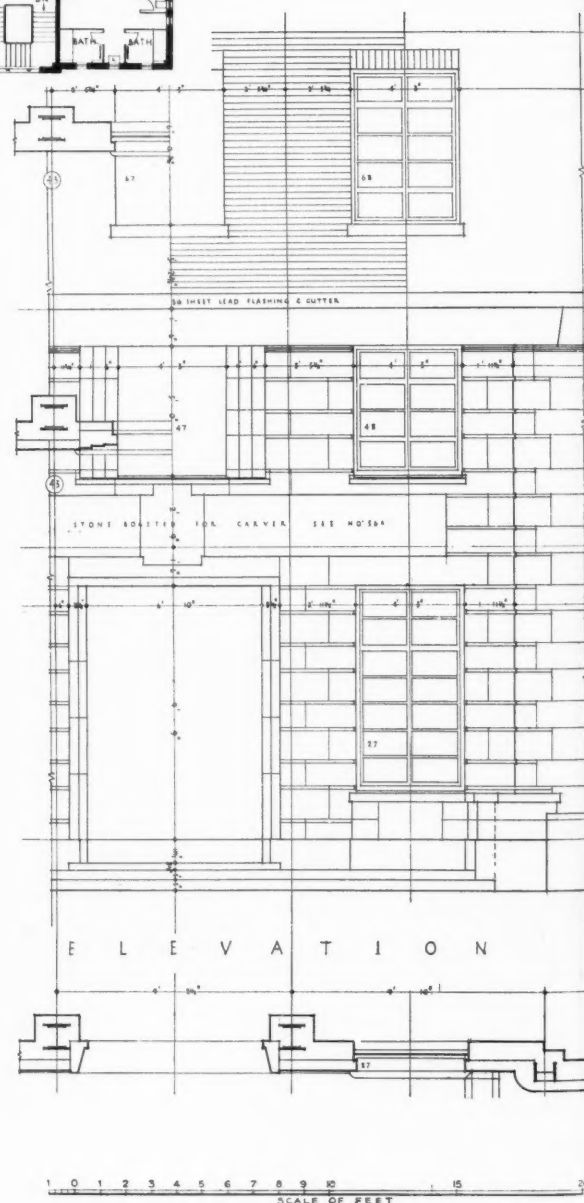


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two two-storeyed covered ways at basement and ground floor levels. The maids' entrance will be at the extreme East end of the new wing where there is a separate staircase leading to their quarters : and the only communication with the Nurses' part of the building will be through fire escape doors on each floor at the Eastern end of the present building. The new wing will be six storeys only above the ground floor and will rise to the same height as the Western sanitary annexe : and the whole elevation will have a high central block with wings at each end of unequal length.

The main central block is faced on the North (entrance) side, **1** and **2**, with Portland stone for a height of 24 ft. above the pavement, capped by a lead-covered and slightly projecting cornice. At the sixth floor level is a Portland stone cornice with railing above, forming a fire-fighting balcony 73 ft. above the pavement (see Plate iv). Slightly projecting bands of brickwork occur in the storey above the main cornice. **3**. Plans of the ground and second floors, and part of an upper floor. **4**. A detail drawing of the main entrance. **5**. A section through the main entrance.

The total accommodation is for thirty Sisters and 126 nurses. The four Senior Sisters have each a sitting room and bedroom with a bathroom to each pair of suites. In addition there is a Sisters' Common Room on the first floor. The remaining Sisters have a bed-sitting room with a small dressing room opening out. Each of the nurses' floors contain thirty bedrooms, six bathrooms, six w.c.s, a box room, linen room, housemaids' room, with shampoo room or personal laundry on alternate floors. Each floor has a high voltage morning call bell operated by a switch in the lobby adjoining the Home Sisters' office, and a double-faced electric clock hangs in the centre of each corridor.

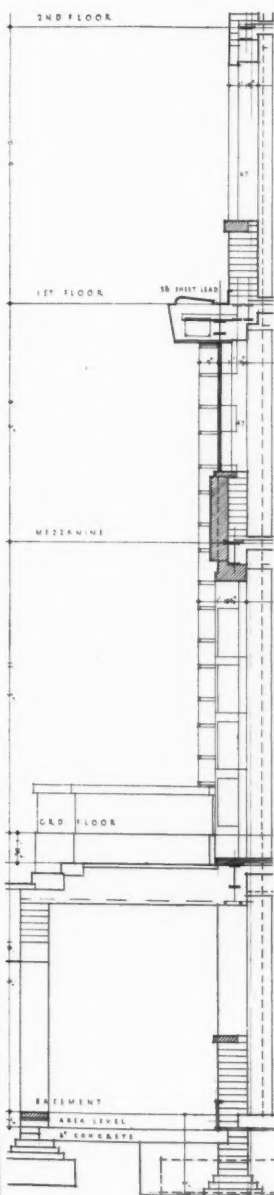




6

M. O. DELL AND H. L. WAINWRIGHT

Above the main entrance **6**, is a carved relief panel representing Hygiea, surrounded by the Nine Muses, and symbolical of the Nurses' relaxations when off duty, slightly overshadowed by the goddess of their calling. A marquee in stone and lead, sparsely gilded and painted, overhangs the sculptured panel and emphasizes the entrance. The sculpture is the work of Eric Aumonier, who also designed and carved the key-pattern enrichment over the entrance doors. The pavement of the entrance is of York stone with Westmorland slate bands and a plinth of black granite.



5

A N E W N U R S E S'



7

M. O. DELL AND H. L. WAINWRIGHT



8

SOUTH ELEVATION

46

9



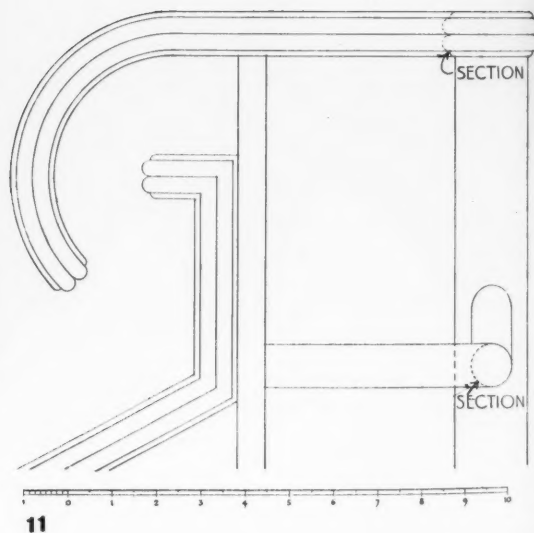
M. O. DELL AND H. L. WAINWRIGHT

7. The south front. The walls are of grey-buff Stamford bricks. The windows are painted lemon-cream and the stackpipes and railings a deep beige. 8. A drawing of the south elevation to Great Ormond Street. 9. One of the two South porches, with yellow-buff reconstructed stone columns and cornice.



10

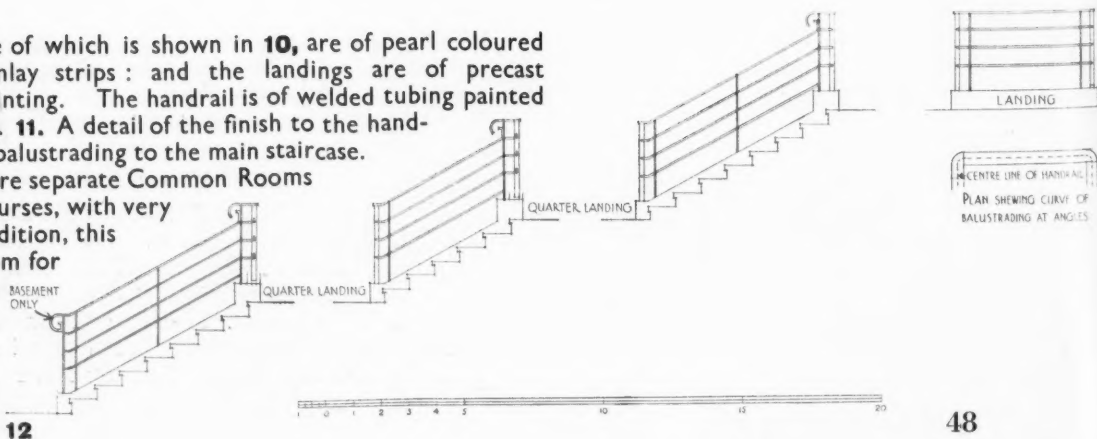
M. O. DELL' AND H. L. WAINWRIGHT



11

The two staircases, a part of one of which is shown in 10, are of pearl coloured fine terrazzo with carborundum inlay strips: and the landings are of precast terrazzo tiles with carborundum jointing. The handrail is of welded tubing painted green, with a stainless steel handrail. 11. A detail of the finish to the handrail. 12. Elevation and plan of the balustrading to the main staircase.

Unlike many hospitals, which require separate Common Rooms for Probationers, Nurses and Staff Nurses, with very often a large Recreation Room in addition, this hospital has one large Common Room for all Nurses. This is placed on the South side of the corridor and measures 72 ft. by 28 ft. by 16 ft. Folding doors separate it from the Nurses' Dining Room, 14.



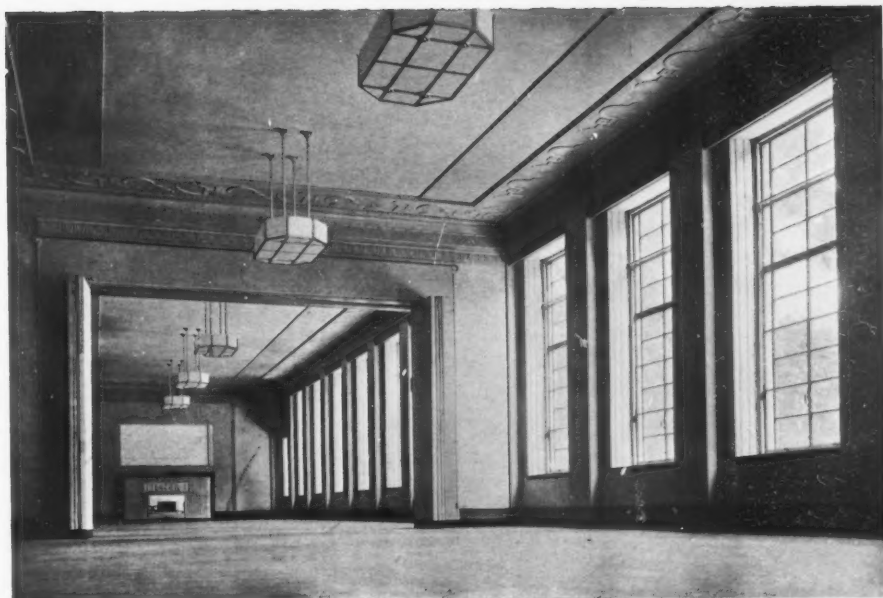
12



13

The two rooms together form a large General Recreation Room and the folding doors afford the setting for a stage for theatricals. An endeavour has been made to make the Common Room intimate in spite of its size: there are three electric fireplaces, one of which is shown in 13, to give centres of interest. The mantel is of Botticino marble with a waxed plaster panel from one of Flaxman's originals. Both rooms have painted walls of a mottled grey brown, and the pilaster caps, cornice and ceiling enrichment are in plaster. The latter was modelled by Eric Aumonier. The floors and the doors are of teak. Three mural paintings over the three fireplaces are the work and gift of three students of the Byam-Shaw School. St. James's Park is painted by Miss Boyle; the Tower of London by Miss Ovey; and Greenwich Hospital by Miss Stanley. The Hospital are greatly indebted to them for this generous gift, which imparts a unique finish to this room.

49



14

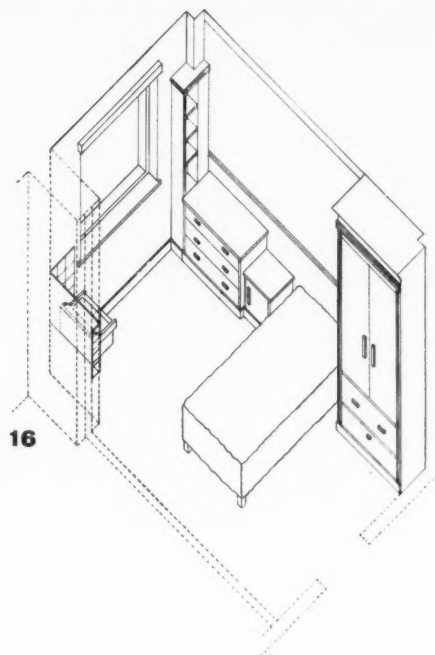
M. O. DELL AND H. L. WAINWRIGHT

A NEW NURSES' HOUSE

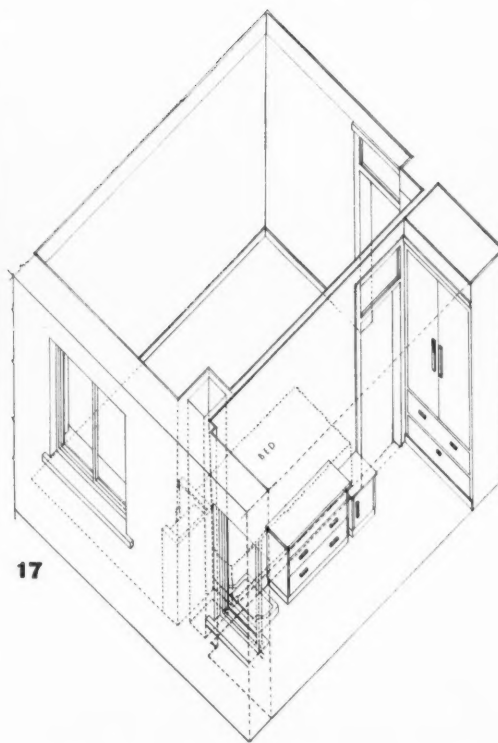


15

M. O. DELL AND H. L. WAINWRIGHT



16



17



18

On the first and second floors are the Sisters' rooms which have a bed-sitting room with a small dressing room, 4 ft. wide, containing wardrobe, chest of drawers, fitted basin, heated towel rail and mirror. These narrow dressing rooms are in pairs and back to back, so that two Sisters' bedrooms occupy the same space as three Nurses' bedrooms above. The upper floors contain Nurses' bedrooms, a corner of one of which is shown in **15**, each having fitted basin, heated towel rail, mirror, wardrobe, chest of drawers, soiled linen cupboard and a small bookcase. The woodwork of the bedrooms is Indian white mahogany stained a warm grey and wax polished. The floors are Jarrah, and the walls papered with a washable paper. **16**. An axonometric drawing of a Nurse's bedroom. **17**. An axonometric drawing of a Sister's bed-sitting room with its dressing annexe. **18**. A typical corridor—Jarrah block floor with skirtings stained black. The walls and ceilings are painted a pale flesh colour with an egg-shell gloss finish. The flush doors are in Indian white mahogany stained a warm grey.



1. Two views of St. Nicholas Church, Chiswick, before and after ruination by restoration. Eighteenth-century brick replaced by Pearsonian Gothic. See also No. 1 on the Panorama.

A STUDY IN TOPOGRAPHY: RIVERSIDE

By Reginald Ross Williamson

FROM Hammersmith Bridge to Chiswick Parish Church is a good two miles if you go by the riverside. To say it is, or was until quite recently, the most civilized two miles in Greater London would be not a particularly rash statement even if it did leave room for pleasant dissension.

Herr Baedeker in 1932 was still sparing of his stars, yet he saw fit to award one at least to a part of it in his Guide to London. It is certainly one of the safest walks one knows of because for a great part of its course the roadway gives place to a footpath in a quite unexpected way. What motor traffic there is progresses tentatively—almost apologetically—paying due respect to the pedestrian, and so they should for the footsteps of what great men have trodden here!

The paragraph writer of today thanks God and the District Railway that obscurity may be found so conveniently not six miles west of Fleet Street—an obscurity, fortunately for him, of so arbitrary a nature that he rarely returns unrewarded with some tit-bit from this modern Tivoli. The journalist of the early 1800's, braving the highwaymen of the Bath Road, and hacking down to Hammersmith, appears to have been well rewarded—if we may judge by the newspapers of the time—by their inquiries concerning Mrs. Mountain, that charming songstress, and wife of the "well-known leader of the band," who was Mrs. Jordan's understudy when that lady made her metropolitan essay in 1785. Even greater was the excitement

caused about the same time by Mr. de Louthembourg, Royal Academician and Lover of the Lamb of God. This remarkable man, whose claim to perpetual fame has only recently been admitted, was, besides being an excellent painter of pictures, the innovator of two of the most remarkable phenomena of our generation—the cinema and healing by faith. Hammersmith Terrace has seen the days when upwards of three thousand waited before his door on "healing days," among whom, as Mr. Faulkner, the local historian of the time records, were members of the first families in the land.

However, we are out for exercise and to improve our minds, not to record the excessively long list of famous men who have chosen the riverside as their home. There is some difficulty in deciding at which end to start—the Chiswick end or the Hammersmith; but as our walk is to bear a moral attached to it, and as that moral is to point out the excellence of the past and the failings of the present where matters of architecture and sensibility are concerned, we had better start at the Chiswick end. Because this is the most perfect part, most nearly approximating to the state it enjoyed in its eighteenth century days of glory; and since practically the entire two miles could still look like this if only a little trouble had been taken in the last sixty years or so, we will start at this western end and walk in an easterly direction through a steadily declining—although, we insist, unique—exhibition of waterside architecture. We

will suppose, then, that we have arrived at St. Nicholas Church, 1,* by way of Burlington Lane—the miniature High Street of Old Chiswick, where mediæval cottages jostle Georgian houses in a disarming fashion. The church, it is true, is not what it was since Mr. Pearson restored it in 1884, but it is helped considerably by its fifteenth-century tower, its eighteenth century grave-stones and funeral urns, and the lime trees of the entirely satisfactory Vicarage, 2, across the road. The high western wall, the little trees in his glebe, are two devices whereby the Vicar endeavours to shut out his view of the enormous derelict sheds which stretch away down the river south of the church, and form the first of the many faults one will find in the next two miles. Great things have been invented here, have been made here, in Thornycroft's time; the first torpedo boat for the British Navy, for example. But that was a long time ago. Though rather lovely in their grandeur the sheds are quite out of date, and the site is now for sale. The Thornycrofts have also left their mark in rows of Victorian villas and Victorian houses which are anything but an asset to the place.

To walk along the Mall and look at these houses is an architectural experience of the first order. It is not until you look at prints of a hundred years ago that you begin to wince a little. True, we have the mansion-like Bedford, 4, Eynham, 5, and Walpole, 10, Houses and the smaller perfections of Woodruffe, 3, Lingard, 6 and Strawberry, 11, to delight us yet, but what, we ask, has become of the row of sixteenth-century cottages, 7, opposite the draw-dock; of College Hall, 8, seventeenth century convalescent home of the Westminster School boys and then the birthplace of Charles Whittingham's Chiswick Press; of High House, 9, that jewel of Restoration architecture?

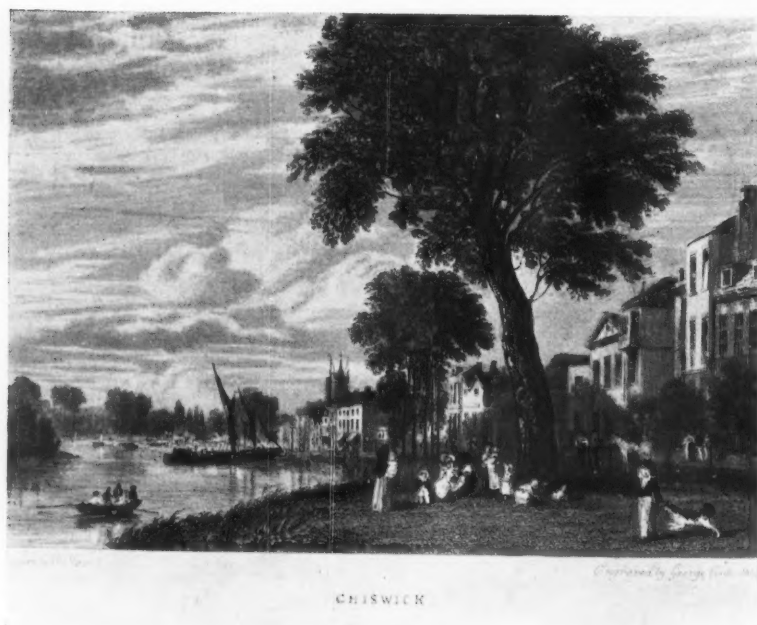
For some reason or other this part of the river has been allowed to remain unembanked, and the little paddocks and gardens range the water's edge and border on the ancient draw-dock with its grass-grown quay where the Dutch boats, arriving on the flood tide, discharge their cargoes into wagons drawn up alongside when the tide is low. This unreasonably pleasant state of things is not, as one might have guessed, to last for long. For Local Authority, it is rumoured, shamed into action by the public works of its neighbours, plans the building of a grand embankment along Chiswick Mall. This would mean great gates to the draw-dock. There is talk, too, of asphalt paths, of waste-paper baskets, of "kiosks," and all the trinkets most dear to Town Council hearts, on the Eyot opposite the Mall. This island, growing the sort of willow peculiarly suited for basket making, is known to most of the English-speaking world as one of the crucial points on the University Boat Race course; but of the tens of thousands who see it once a year, few would suppose that it was deserted enough for the rest of the year for the kingfisher to make its home there.

* The illustration references in this article are to the Panorama (Plate II) facing page 54.

RIVERSIDE



2



2 and 3. There are eleven years between these two drawings of Chiswick Mall (1823 and 1834). It is interesting to compare the artists' treatments of the same subject. Incidentally they are an object lesson in the unreliability of topographical draughtsmanship; it will be noticed that both artists have telescoped the middle section of the Mall. The houses can be identified by studying the Panorama (Nos. 1-11).



4

The Ecclesiastical Commissioners have recently sold the Eyot to the Town Council. Now the question is: Can the Council be induced to see that in this combination of island and all but unique stretch of water front it possesses something that people will come a very long way to see, something which, having seen, they will not soon forget, and something which is making Chiswick more famous than ever its Baths or its Empire did.

Dare we hope that things will be left as they are, or are we to presume that they will take the natural course and that this, almost the last small stretch of unconfined Thames, will be tidied and improved away and Chiswick Mall, along with its neighbours, the Malls of Hammersmith, will wear that slightly embarrassed air of having been compromised?

With the Terrace, 12, which comes next, it is different. Here we have a fine row of mid-eighteenth-century houses, standing proudly on embanked territory, and conscious that they must make a good show. An embankment, with its suggestion of organized effort, demands, for its proper fulfilment, to be surmounted by a consistently planned scheme of building. With an unembanked waterside it is otherwise; the villas of Chiswick Mall are as satisfactory in their informal setting as the seventeen orderly houses of the Terrace are in their formalism. It was the imposition of an embankment in the nineteenth century on the villa bespangled Malls of Hammersmith that gave them that rather unhappy appearance that is still, mercifully, absent in their Chiswick counterpart. A little promenade used to run along the bottom of the Terrace garden but this has been swallowed up long ago, and if you would see the side of the houses that were meant to be looked at you must take boat, for the road to day runs behind their rather uncompromising backs.

We must not forget the "Black Lion," 13. It is not, strictly speaking, on the waterfront at all, but lies back from it at the eastern end of the Terrace. But no mention of this part of the world could be considered complete without some reference to this famous Inn and its still more famous skittle-alley. Loyalties divide between this and the "Doves," 23, some half-mile eastward, with its grape-vined terrace, and its bumble-puppy board on which Charles II is supposed to have played. "The Old Ship," 15, comes between them, once a perfect seventeenth-century house, but today waiting for somebody to change its seasonless gravel for a waterside lawn, that might help one to forget the nineteenth-century face that glowers across the river. It could be made a very charming house yet, in spite of the hideous oil mills next door, built on the site of

4. A photograph of the same portion of the Mall, taken from the opposite direction to the two prints above. The scene has scarcely changed since the day the prints were engraved; even the tree on the right is still there. Note Walpole House (on the left in the photograph and No. 10 on the Panorama).



5. The setting of the drama—the river from Hammersmith Mall looking towards Chiswick Mall and the Eyot with St. Nicholas Church in the background. The barge in the foreground is the famous "Favourite" of Rochester, and is over one hundred years old.

the cottage where Turner lived, 16, from whose window, overhanging the water, he painted sunsets. On the other side it is more fortunate in having the Waterworks, 14, as a neighbour. This building, begun in 1810, with its fine river frontage in London stock brick, its four graceful stacks, forms an admirable monument to that short-lived but delightful era at the beginning of the last century when the new wonders of the machine age were matters of polite curiosity rather than causes of dubious alarm. The dignity and efficiency of this century-old factory may well put to shame (but unfortunately has not succeeded so far) its horrible modern counterpart, a little farther down stream, which makes quite plain to the traveller by land and water the essentially twentieth-century nature of its products. We hurry along the reverberating passage at its rear, turn a corner, and are graciously welcomed to the Upper Mall by the beautiful Linden House, 17, once home of a Duke of Norfolk and now a club for Lyons' "Nippies." Rivercourt, 20, Kelmescott, 22, and Sussex Houses make one give thanks, until old engravings,

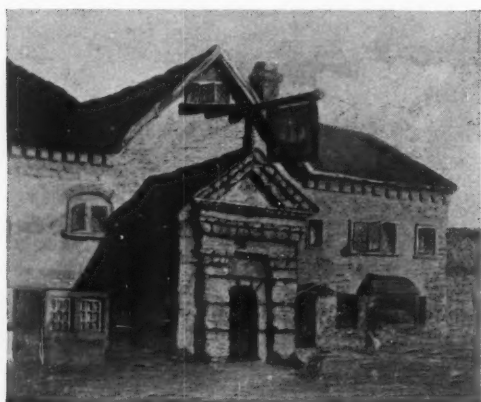
and even old photographs (which is worse because that brings things down to within living memory, and forgiveness becomes all the harder), cause bitterness and useless questionings as to why Hyde Lodge, 19, Upper Mall House, 18, and the Queen Dowager's House were torn down? With the disappearance of the famous Orangery—last remnant of Catherine of Braganza's house—which seems to have survived until fairly recent times, nothing is left as a memento of past grandeur save the bastion in the river wall, built by the Queen that her coaches might turn in, and the great elms, 21, it contains, planted at her command, and a hundred years ago considered the finest specimens in London.

Approaching the "Doves" the Mall narrows and suddenly becomes a street in a very old town. This is the original Hammersmith—or all that remains of that settlement of seventeenth century fishermen's cottages and boat-building yards, grouped round the little creek that is capable of bearing barges up as far as King Street at high tide.

Until a few months ago it was unique, and

it was undoubtedly charming. Today, less than a hundred yards past the "Doves," one sees the Moloch of Local Authority raising its head in the shape of formidable "council houses" above the ruins of these cottages. The creek—the very *raison d'être* of Hammersmith, and, moreover, the excuse for the old "High Bridge," 24, is to be filled in. The inhabitants of the demolished cottages, tearfully, protestingly, are to be housed as Local Authority thinks fit. A factory, flats, a public park or, at any rate, something quite different from what has been there before is to take their place. What, precisely, we are not told. The Hammersmith Borough Council refuse to say. Houses continue to come down, and no assurance can be obtained as to where the destruction will stop. Brave with the intoxication of Improvement and Planning, it defies all inquiry.

These houses, it is darkly hinted, are to bound the great new road which is to run from Bridge Road, in Hammersmith, to join the already existing section at the north end of Burlington Lane. This road, which would run within a few hundred yards of



6



8



7



9

6 is a view of "The Old Ship" as it was in the seventeenth century. (See No. 15 on the Panorama.) The entrance which can be seen below the sign in Fig. 7 alone remains today. This sign was painted by Mrs. Gwen Herbert, the wife of Mr. A. P. Herbert. 8. The Malt-houses situated at the bottom of Eyot Gardens in the setting of market gardens for which this neighbourhood was so long famous. From a drawing made in 1877. 9. The same view today.

the river, has been proposed for a number of years, the threat of immediate construction alternating with the rumour of postponement, but remaining always a menace to the peace of mind of those who care for the comparative quiet of the district; for the new thoroughfare would cut right through the garden of Kelmscott House, through St. Peter's Square, and straight across the Recreation Ground—in spite of the fact that this was given as an open space for perpetuity. It would, no doubt, become a second King Street—a second nightmare of danger and noise—before very long. Here, again, no assurance one way or the other may be obtained.

We will leave the stenching ruins of the old village, Little Wapping as it was once called, and go in search of anything pleasant that has still been allowed to remain. Alas! that the last section of our walk should be the most exasperating. Industrialism has hit the Lower Mall harder than the rest.

There is an atmosphere about it of rusty iron and gas stoves, through which the few good buildings left have to put up a stiff fight for recognition. There is the Quaker Meeting House, 25, decent and unobtrusive in an early nineteenth-century fashion, with a quiet burial ground. Next to it is West Lodge, with a fine balcony, 26, where there is more reason than in most cases to suppose that Nell Gwynne lived. A lapse, and then comes the perfect Vicarage, 27, embowered in its lime trees. It is all that a vicarage should be and to see it alone is worth the journey. Its neighbour is a fine house too, for all its attempts to look commercially minded. Then come the great boat houses. They are all ugly, but somehow it doesn't matter. The animated scene, the crowded galleries, the façade of gaily painted oars, contrive to make one overlook their hideousness in the same way as one overlooks the ugliness of the grandstand at a race meeting. But after these come half a dozen houses or so, with

Kent House, 28, as the finest among them, that go a long way to retrieve the lost beauty of Lower Mall. Then we are at Hammersmith Bridge. We cannot end with a complaint, so let compromise suffice. Hammersmith Bridge is a good bridge. But so was the one they tore down; that, moreover had the further distinction of having been built by the Mr. Clarke who designed the Waterworks.

If we look back we can see the fifteenth century tower of Chiswick Church standing amongst its trees a mile and a half away at the other side of the river's bay. That is the final triumph of our walk. To look back to your starting point—or to look forward to your goal, as the case may be—is not the least charm of this extraordinary promenade. All along one has had oblique glimpses of houses that one has either passed or had still to pass and the certainty of knowing exactly in what relation one stood to one's goal during the entire length of the course

P A N O R A M A

Overleaf is an essay in reconstruction. The whole of the Chiswick and Hammersmith water front from Chiswick Parish Church to Hammersmith Bridge is presented in these drawings exactly as they were a hundred years ago.

The photographs on the tissue paper are of the buildings which have been erected since that time, and show the changes, almost invariably for the worse, that have taken place.

The photographs, in conjunction with the drawings, show the river front as it is today. Lifting the tissue one sees how it looked a century ago.

The drawings by Robert Austin are based on those of Mr. Clarke in his *Views of the Thames from Westminster to Richmond* published early in the nineteenth century.

We are indebted to Miss Dorothy Walker for the loan of her copy of Mr. Clarke's book, also to the following for the reproduction of the text illustrations mentioned :—Miss Dorothy Walker, Fig. 8 ; Mr. Cobden Sanderson, Fig. 14 ; the Chiswick Borough Library, Figs. 1, 2 and 3 ; the Hammersmith Borough Library, Figs. 6, 12 and 13 ; and the London Museum for the cover illustration.

ST. NICHOLAS, CHISWICK
("restored" in 1882-4).

THE VICARAGE.

WOODRUFFE HOUSE.

BEDFORD HOUSE.

ETNHAM HOUSE.
(These two together formed a
mansion-house of the family
of Russell.)

SAID HOUSE.

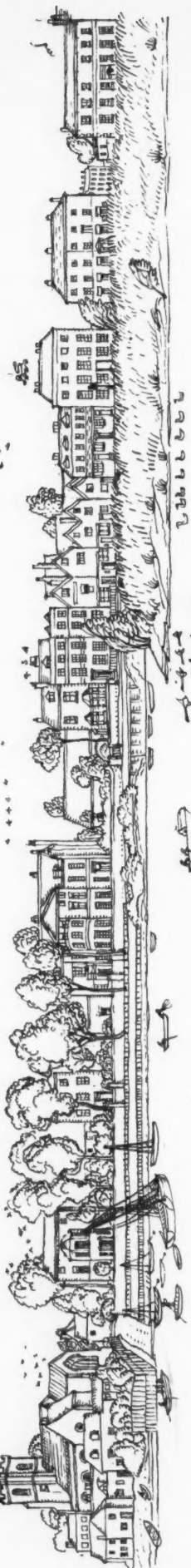
LINGARD HOUSE.

16th CENTURY
COTTAGES.

RED LION, CHISWICK.

MAWSON'S ROW, 1701.

COLLEGE HALL
(built in 1572, replaced by
"The Hall" in 1875, the
home of the Chiswick Press).



1 2 3 4 5 6 7 8

HIGH HOUSE.
(The residence of Sir Stephen
Fox, 1627-1716; demolished
in 1880.)

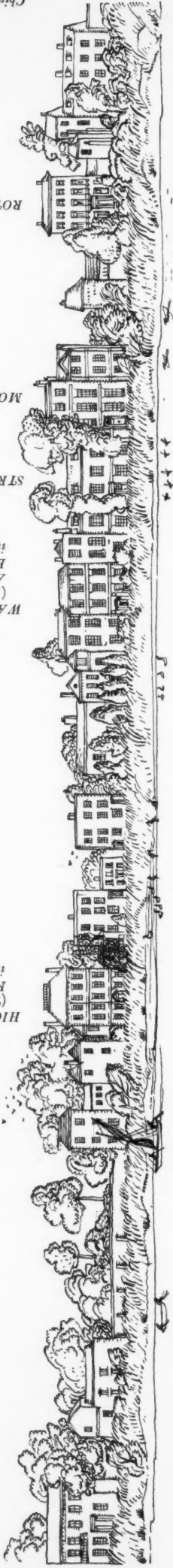
WALPOLE HOUSE.
(The Miss Pinkerton's
Academy in Vanity Fair.
Barbara Villiers died here
in 1709.)

STRAWBERRY HOUSE.

MORTON HOUSE.

ROTHBURY HOUSE.

Chiswick-Hammersmith
Boundary here.



9

10

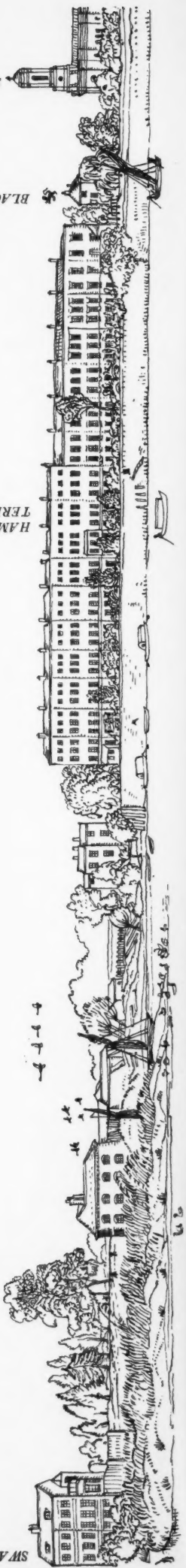
11

SWAN HOUSE.

HAMMERSMITH
TERRACE.

BLACK LION.

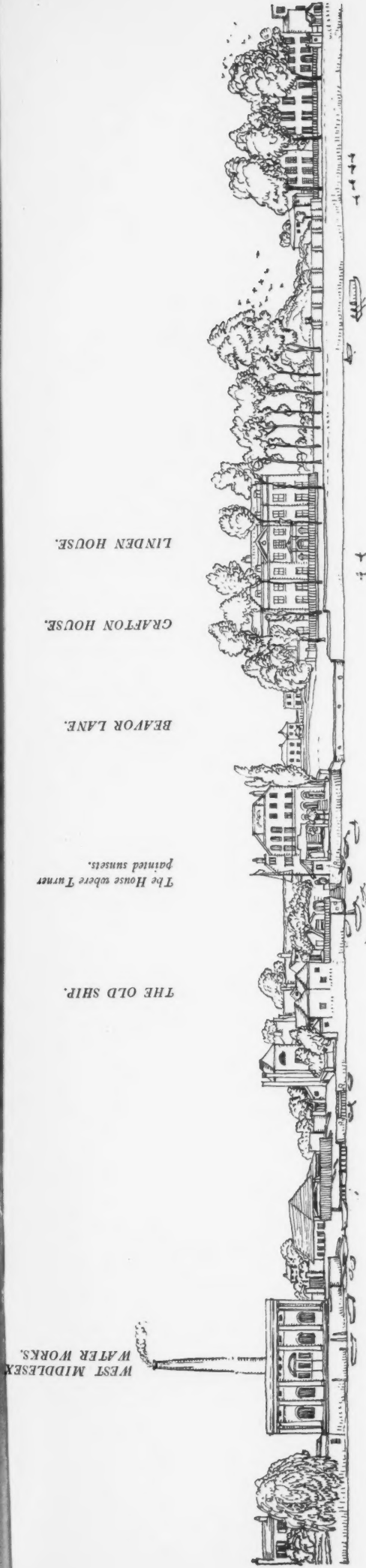
ST. PETER'S CHURCH.



12

13





14

UPPER MALL HOUSE
(destroyed in 1896).
(once belonging to Dr.
Radcliffe; pulled down 40
years ago).

15

RIVERCOURT.
Here was
Catherine of Braganza's Dorset
House. These elms were planted
by her.

16

KELMSCOTT HOUSE
(the home of William Morris).
RIVER HOUSE.

17

THE CREEK, HAMMER-
SMITH, and the Old High
Bridge.
BANNER'S YARD.

FRIENDS MEETING
HOUSE.

WEST LODGE.

18

WARLBOROUGH HOUSE.

19

HAMMERSMITH
VICARAGE.

20

Tavern overhanging river bank,
demolished with living memory.

21

THE BLUE ANCHOR.

23

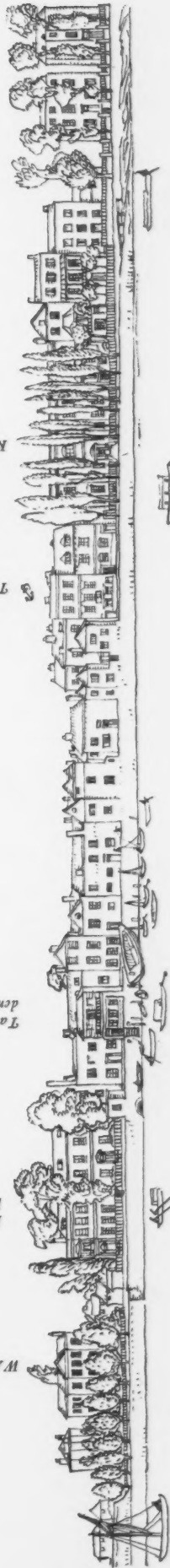
KENT HOUSE.

24

Here is Hammersmith Bridge.

25

26



27

28

DEDICATED BY H. C. HASTINGS AND R. ROSE-WILLIAMSON, BY ROBERT AUSTIN, MAY 1914



THE NORTH BANK of the RIVER THAMES from CHISWICK PARISH CHURCH to HAMMERSMITH BRIDGE
as it was one hundred years ago. Reconstructed by ROBERT AUSTIN.

P A N O R A M A

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10



11



12

10 and 12 are two examples of the exquisite architecture of the Malls, and there are many more. They should be compared with 11 which shows the average lack of decent feeling of the present day. This house is next door to 10, which is Hammersmith Vicarage (No. 27 in the Panorama), and it can be seen, by contrasting the three illustrations, how such a house ruins its neighbours. Upper Mall House, 13 (and No. 18 in the Panorama), has been pulled down, but it must once have been one of the most lovely houses in London as the Vicarage and Walpole House still are. An addition has obviously been made to the top of the house. 12 was once the Duke of Sussex's smoking box, and here His Royal Highness retired "to smoke the social tube, and to enjoy the prospect of the winding stream."

cannot fail to have been a comfort to the order-loving mind. A reasonableness descends on all men who make their walks in arcs which is denied to those who walk in straight lines. Was that why the eighteenth century was so fond of building crescents? Or why the sophisticated world flocked to the bays of the South Coast for the first time in history? Anyhow, it is quite certain that the eighteenth century made the most of the riverside, and it is still, in spite of everything, predominantly eighteenth century in atmosphere. So much has been destroyed that one would despair if it were not for the fact that so much remains. How long it will remain one cannot estimate. In the last few years so many buildings have disappeared from all over London the architectural merit of which should have been their sufficient safeguard, that it would be rash to suppose that anything is safe for very long. The great thing to remember is that it is still not too late, and for the present, at any rate, it remains one of the few districts in London where the Vicar's call retains the social importance it

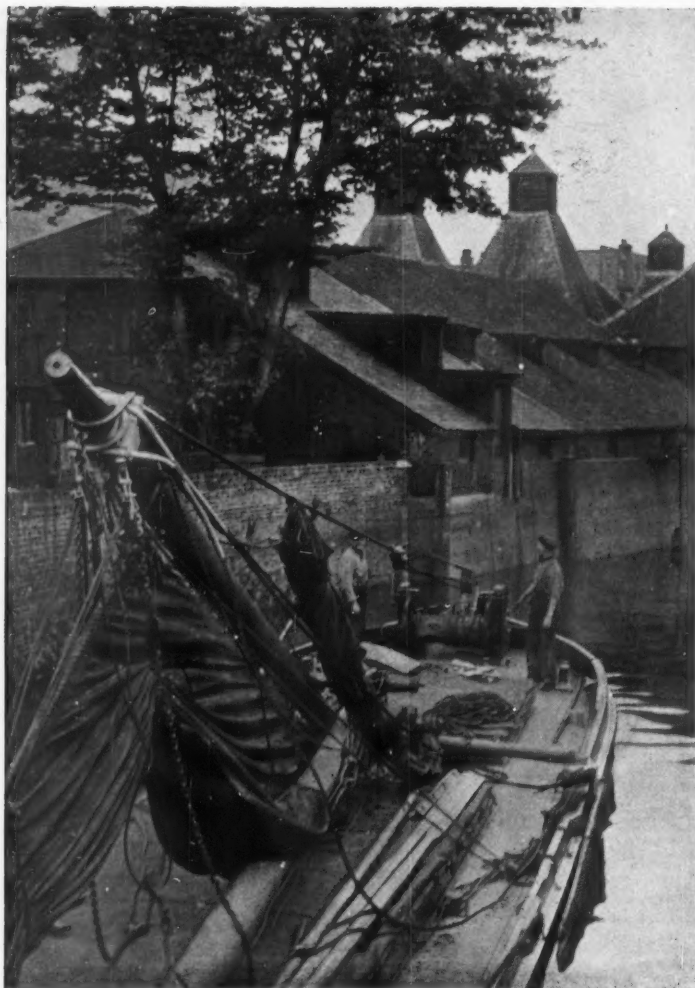


13

holds in the jokes of *Punch* (and where, we suspect, that excellent organ is not only still read, but understood); where one can be tolerably certain of meeting a celebrity of some sort off his guard; and where the yearly appearance of the kingfisher on Chiswick Eyot is a matter of vast importance.

But do not let it be supposed that the purpose of this article is to save an old world "corner" at the expense of modern development. It has become quite useless now, and, indeed, it was always undesirable, to make a plea for preservation on purely sentimental grounds. The excuse of age, of quaintness, of literary association has been made so often and with so little reason in recent years that one cannot expect it to have much weight in argument any longer, although in the case of the Malls the plea would seem to be justified. In spite of

everything development is bound to come. What form will it take? Will it be the exploitation of private effort or improvement for the public good? The one can be as grotesquely bestial as the other. If Exploitation, avowedly knowing nothing of amenity, does sometimes provide a certain chiaroscuro in building which is not unpicturesque, Improvement, in the Local Authority sense, as often provides a waste of esplanades, open spaces, and Borough Engineer architecture—a grim, cast iron, mirthless, misconception of the Monumental—appalling in their sterility. The Malls are, from the point of view of both exploiter and improver, ripe for development. Before those who possess the power make ready to use it, let us beg of them to think a moment before they make their final decision. Let them consider again



14

14 is a view of the Creek (No. 24 in the Panorama), the original Hammer's Hythe, from which the locality first took its name. The photograph shows the last barge to use the Creek with mast lowered to enable her to pass under the High Bridge. This Creek is now to be filled in. 15. The High Bridge over the Creek which will soon be pulled down. Views of the former and the present Hammersmith Bridges are shown in 16 and 17. The architect of the old bridge, which was built in 1817, was William Tiernay Clarke, who also designed the waterworks. The present bridge, by Sir Joseph Bazalgette, was finished in 1887.



15



16



17

their responsibility and the meaning of Local Authority. The only reason—patent in the very name—of Local Authority is that it understands local conditions. It does more—or should do; it seeks to foster local interests, to preserve local amenities, to intensify local patriotism and, in a word, to cherish the spirit of the place, and this spirit, or character of a place, is not, obviously, that which it has in common with other places; it is that which distinguishes it, differentiates it, from all other places.

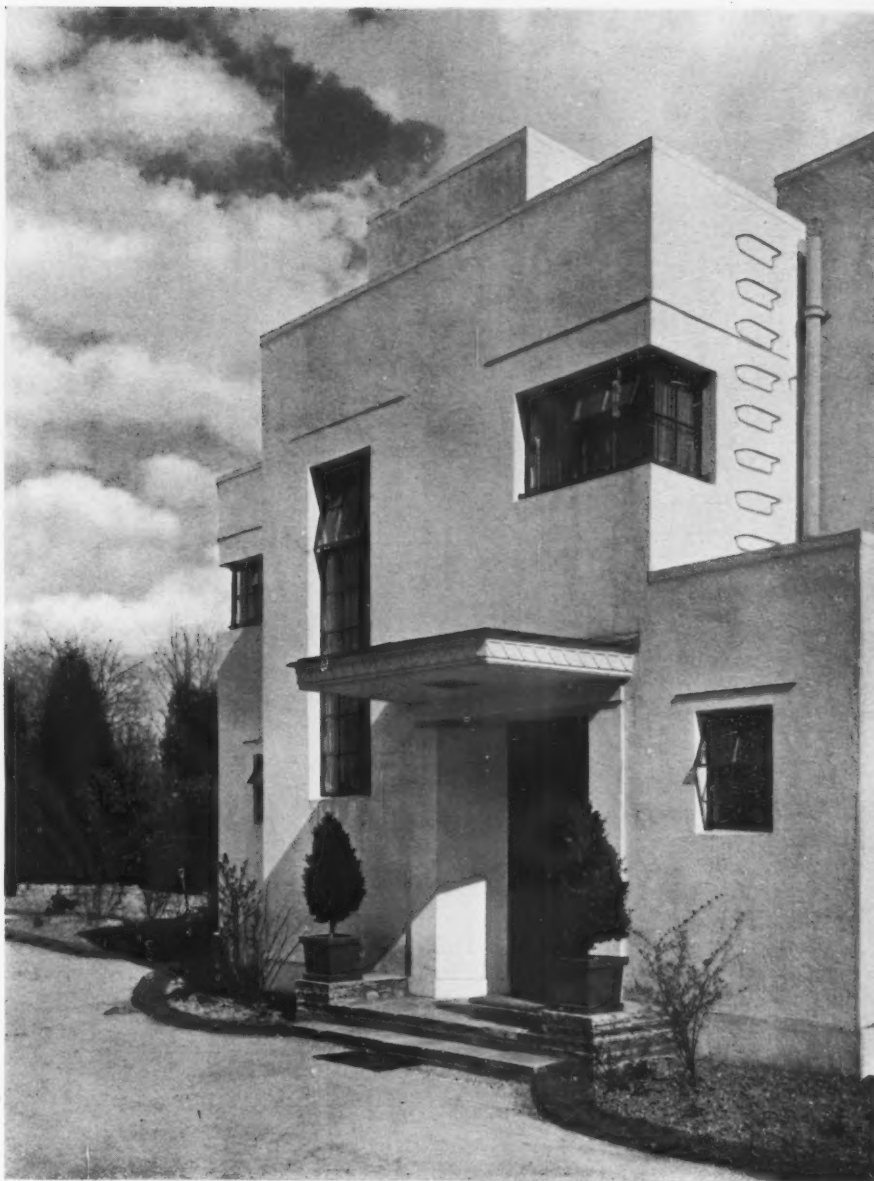
Hammersmith and Chiswick are, for the most part, alas, indistinguishable from Clapham or Brondesbury. They are just saved from ignominious anonymity by their river front and their Malls. It should be the aim, then, surely, of local pride not only

to preserve but to accentuate the characteristics of these redeeming features? One does not ask this merely for the sake of the residents. They form, it is true, a fortunate minority which, although it has certain rights, has by no means so much right as the rest of the population. One has only to visit the riverside upon a Sunday to realize how well established and time-honoured as a promenade have the Malls become for the entire population of Chiswick and Hammersmith. And who can doubt that the inhabitants of Chiswick and Hammersmith are happier than their fellow Londoners in Clapham and Brondesbury because they have a charming river front to enjoy? By luck the Malls today have a peculiar charm of their own. Do you realize. O

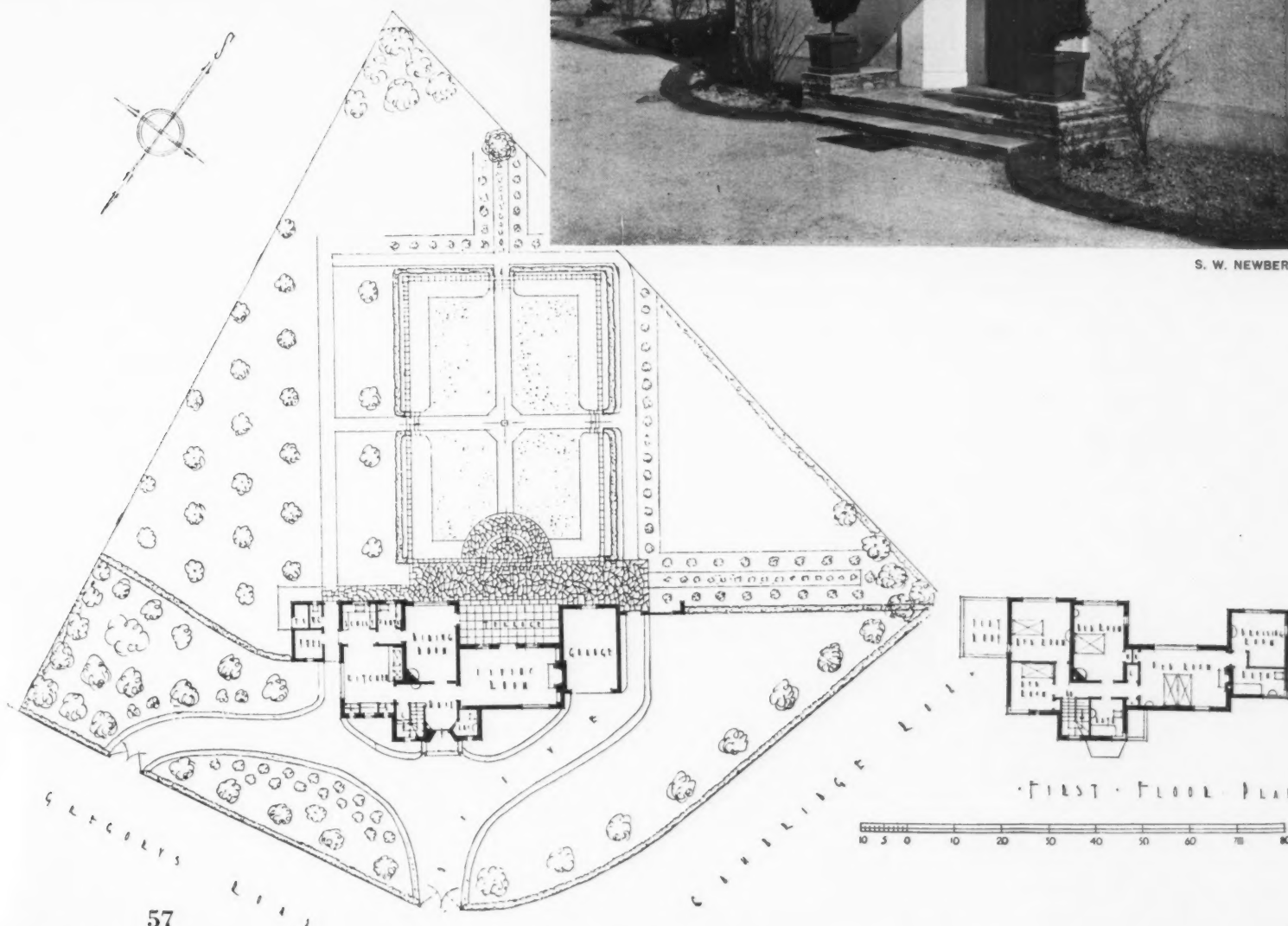
Guardians, how lucky you are? Do you realize that you, alone among guardians, haven't got to rack your brains for ideas how to make your district look decent? That you've got a decent district already to your hand? For that hand to protect? If you must add to it, then add to its character. Don't try to create a new one, because, with all our ratepayers' respect for you, you could not make a better one. Things are not as easy as all that. And if you must take away from it, don't destroy it. Prize it as the treasure it is. The Chiswick and Hammersmith Councils have a high reputation for public achievement. Such reputations are not lightly won. We think that you will not do anything so foolish, so perverse, as spoil the character of our Malls.

A HOUSE AT BEACONSFIELD

The house is of 11 in. cavity-wall construction, finished with rough stucco which is lime-whited. The roofs are flat and covered with asphalt. The illustrations on this page are a detail of the north-west, or entrance, front, showing the main entrance with its cantilevered hood which contains concealed lighting in its soffit. Below are plans of the ground floor with the lay-out of the garden, and of the first floor. The architect was Stanley Hamp (Collcutt and Hamp).



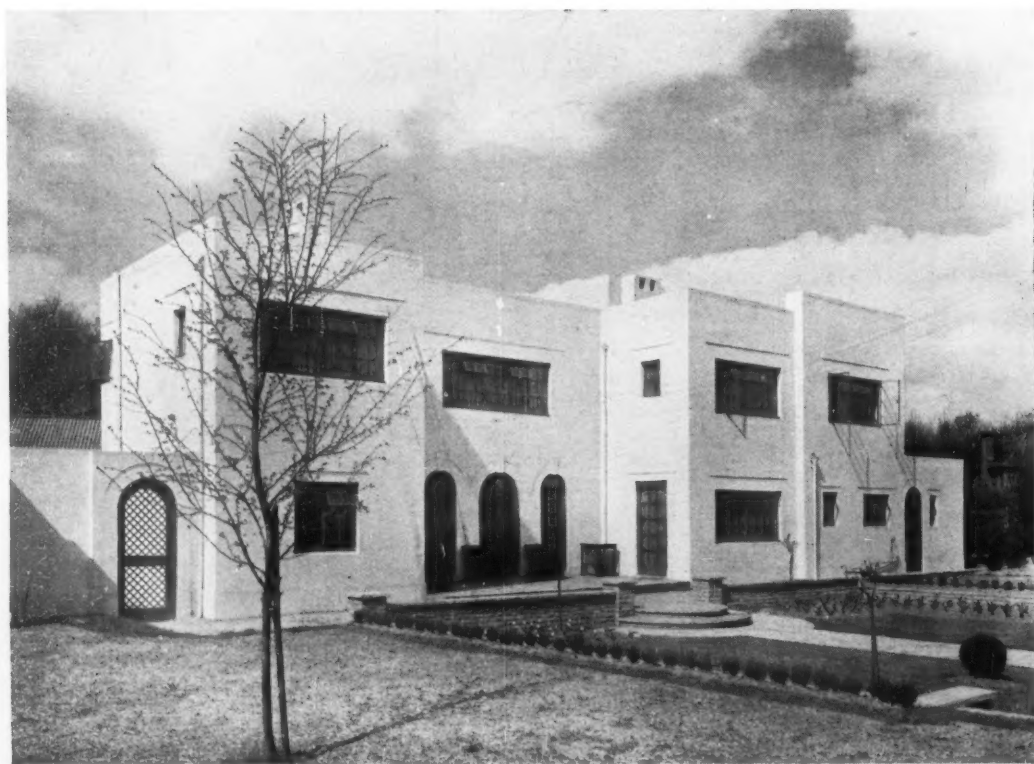
S. W. NEWBERY



A HOUSE AT BEACONSFIELD



Above is a view of the entrance front from the west and below, the south-east or garden front. In planning this house the architects have arranged the kitchen services to provide easy access both through the pantry to the dining room and across the hall to the living room. The dining and living rooms and the principal bedrooms have been given a southern aspect, with a view over the garden.



S. W. NEWBERY



The French ancestor of the modern tubular chair; it existed in Paris fifty years ago. This illustration was discovered by Mr. Robert Atkinson in a French illustrated paper, dated 1878. From "English Furniture."

The Connecting Link

By R. W. Symonds

ENGLISH FURNITURE. By John Gloag. A new volume in The Library of English Art. General Editor: C. M. Weekley. London: A. and C. Black, Ltd. Price 7s. 6d. net.

THE fashionable pursuit of collecting antique furniture merely because it is antique is evidently anathema to Mr. Gloag. If one had any doubt about the matter, it would have been quickly removed on the occasion of a recent sale at Christie's, where a collection of ill-designed and heavily ornamented antique furniture attained fantastic prices. Mr. Gloag's contention, as he so aptly expresses it in *English Furniture*, is that

Nothing that is ugly in its form or inept or clumsy in its construction should be respected simply because it is an "antique."

His book is a review of English furniture from the year 1500 to the present time. A series of chapters divides this period into sections, classified according to the different conditions which dictated the design of the furniture in each section. In this respect Mr. Gloag treats the subject of English furniture during these 434 years in an interesting and original manner. In his first chapter, entitled, "The Historical Background of Design, 1500-1700," he traces and describes the influences that affected the furniture of this period, and criticizes its character in relation to its

design. The next chapter deals with the same subject over the period 1700-1934. Here the author suggests that the high standard of design of eighteenth-century furniture was due to the gentleman of fashion and the architect, his reason being that both were educated people, and therefore presumably possessed taste; and that in the eighteenth century the standard of taste was good. Was, however, this really the case? Surely it was the fact that the craft of furniture making of that century was guided by a traditional style, and that the designer of furniture, the cabinet and chair maker, all had the same sense of feeling for design because they belonged to the same tradition. It was the tradition that guided the designer and the craftsman and made them work in unison, because it gave them both a common outlook on design. The main trend of furniture design in the eighteenth century was governed by the fact that the design was true to the construction and to the material. This was the basic principle on which the tradition of the seventeenth and eighteenth centuries was formed. The influence exerted by cultured dilettantes on the tradition of the seventeenth and eighteenth centuries must have been negligible. It was, in fact, the furniture of the lower and middle

classes that, in the seventeenth and eighteenth centuries, was of a high standard of design. The furniture made for the nobility and the rich was often tainted with a sense of vulgarity caused by over-elaboration of ornament due to the lack of taste on the part of the cabinet makers and chair makers, who tried to devise an article which would justify its cost. The influence of architects on the design of English furniture was often detrimental, as frequently they designed furniture in a manner opposed to traditional principles. Examples are the work of Batty Langley and William Kent. Langley's designs of bookcases are truer to a design in stone than in wood, and the same criticism applies to William Kent, except where he attempted to impose the Venetian style on the English tradition. English architects of the first half of the eighteenth century thought in stone and violated the principles of design by applying their stone designs to a wood construction. To quote two examples of an incorrect wood construction of this period: large framed flush surfaces in solid wood and key blocks to arches.

It is true that Robert Adam, in the last half of the eighteenth century was less an offender in this respect than Mr. Langley and Mr. Kent, and this was because he possessed taste and a cultured sense for design. But the design of Robert Adam's furniture, elaborately inlaid and enriched with ormolu mounts, was outside the English tradition and compares unfavourably with the simple, contemporary furniture made by an unimportant cabinet maker who had neither taste nor culture, but who was guided in the design of his productions by tradition, which was the essence of his craft. The influence of the gentleman and the architect on furniture design in the eighteenth century was only good when they possessed an informed taste, otherwise their influence was generally detrimental.

Mr. Gloag makes the statement that "wood has a tremendous advantage" as a material for the making of furniture, which "the hard, bright materials of the ultra-modernists lack." He cites plated steel, lacquered copper, leather, rubber and glass as the materials of the modernist. It is satisfying to feel that so knowledgeable an authority on furniture as Mr. Gloag should take the traditional view that wood, which has been the accepted material for the making of furniture from time immemorial, should not be entirely superseded by other materials. An illuminating example of the effect on criticism by the passage of time is to be seen in the drawing heading this article which Mr. Gloag uses to illustrate his contentions with regard to steel furniture. He describes the drawing as "the French ancestor of the modern tubular steel chair." One wonders whether the unborn generation will deride present-day steel furniture as Mr. Gloag's readers smile at "the French ancestor."

Chapter VIII is especially interesting reading as it describes new materials and their effect on design. In this chapter



Left. Dining room furniture designed by Wells Coates. The tubular chairs are plated in copper. The table is veneered in English burr walnut. Right. A circular extending dining table and chairs veneered with burr ash, walnut and zebra, designed by R. W. Symonds. The illustrations on this page are from "English Furniture."



mention is made of plywood—the material of modern furniture. The design of modern furniture should be based on the use of plywood, which, owing to the special nature of its preparation, cannot be employed in a traditional construction. This is the problem which the furniture designer of today has to solve. Unfortunately, the modern designer has no tradition to guide him. The workmen who carry out his designs have nothing in common with him. There is no bond between them as was the case in the eighteenth century. In describing plywood, Mr. Gloag writes that

the type of architectural design made possible by the structural revolution has stimulated the invention of furniture designers who have emptied their minds of traditional prejudices.

If only the modern designer would realize that it is not traditional design that he has to follow, but the principles that created traditional design, and that he must apply them to modern materials, modern construction and modern requirements, he would be nearer a solution of the problems with which he is faced.

Mr. Gloag's book is a real contribution to the library of English furniture, not in the sense that it adds to our historical knowledge of antique furniture, about which we have books innumerable, but because it is a connecting link between the past and the present. It looks at furniture from the point of view of design throughout a period of more than four hundred years. It describes how designers and cabinet makers made furniture, either of good or bad design, according to whether they employed material and construction correctly or incorrectly, judged by the principles dictated by their craft. It deals with the nineteenth century, when the tradition ceased to exist, and it traces nineteenth-century design from William Morris to the present day.

All who are interested in furniture, architects, designers, cabinet makers and collectors, can learn much from this book.

Standardization

SLUM CLEARANCE AND REHOUSING. The first Report of the Council for Research on Housing Construction. Published for the Council by P. S. King & Sons, Ltd. Price 10s. 6d. net.

THE idea of standardization, far from restricting the freedom of architectural design, is at the root of the solution of most of the problems of urbanism today, and through housing is to liberate us to wide fields of service.

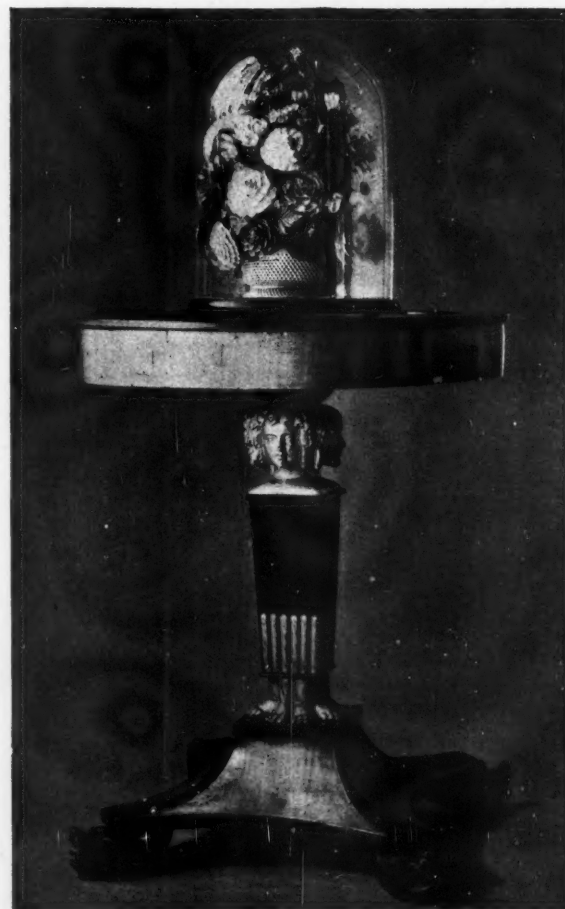
It is therefore essential that the idea should be given practical and detailed exposition, not only as a system of erection, but as influencing the whole province of planning for the community.

This Report presents the first piece of connected research with a thoroughness and clarity that will go far towards establishing a working basis for larger plans to follow. The statement of the terms of the problem: on the one hand rentals; on the other the costs of construction, could not have been bettered, and the development of the solution in terms of standardization, mass production and skilled management, backed up by tables, plans and illustrations, follows logically and comprehensibly.

The importance of the Report cannot be overestimated. It is not so much introducing a new idea as clarifying and organizing a system which is going to prove difficult to operate, but remains the only means of successfully solving the colossal problem of rehousing a very large section of society.

E. M. F.

A unique and eccentric example of early nineteenth-century design, circa 1810-15, in the Collection of Robert Atkinson, Esq. It is probably the work of Thomas Hope.



A New Sort of Guide Book

THE SHELL GUIDE TO CORNWALL. Edited by John Betjeman. London: The Architectural Press. Price 2s. 6d. net.

NOTHING could be better than to begin this review with a quotation from the author's preface:

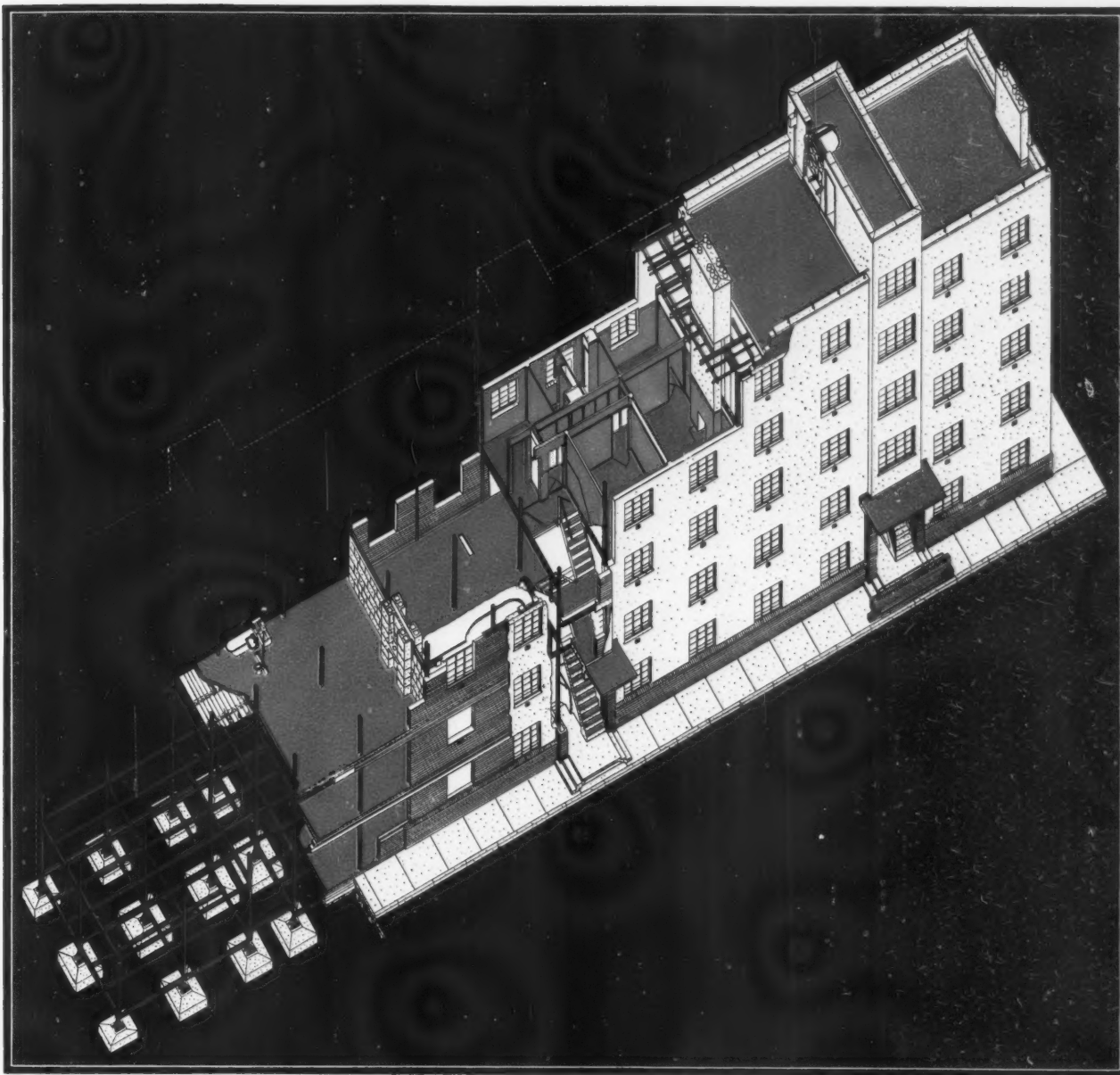
There are two sorts of guide-book, the antiquarian and the popular, and with a few notable exceptions most English guide-books fall heavily into one or other of these classes. The antiquarian guide gives a full account of the history of the county, long extracts from Domesday Book and Leland, coupled with rhapsodical paragraphs on some thirteenth-century font. It has, however, rarely any remark to make on a building later than the reign of Charles I. The popular guide has little concern with antiquarianism. It gives a full account of accommodation, bathing facilities, rambles and hotels, a view or two of a public library and sunset over the sea, and it must, perforce, confine itself rather to a single district than to the county entire.

This book about Cornwall does not try to compete with either type. It is more of an anthology. The pioneer service it performs is that it draws attention within its confined limits to the many buildings of the eighteenth and nineteenth centuries that have architectural merit.

These remarks are self-explanatory and they show what purpose the author had in mind both in writing the text and in the discerning selection of illustrations he has made.

To me, there is very little to be found of interest in the average guide-book, handy for the pocket though it may be. To begin with, a red cover (and of such a red!) is discouraging. And the matter, although informative, can be very dull. The author will say:

Penzance and St. Ives are capital centres from which to take a day's trip to the Lizard, and the following notes are inserted for the guidance of day visitors . . . The southernmost point of the country has achieved a deadly notoriety from the



Six stages in the erection of a block of dwellings under a standard unit system of construction combined with a highly developed control over erection. It is a pity that there is no parallel diagram for normal building, for it would show still more clearly the economy of this planned construction. Reproduced from *Slum Clearance and Rehousing*.

PLATE iii

August 1934

"chaos of rock ridges" which surrounds the extremity of the cliffs. Human ingenuity could never invent a more speedy and sure means of destruction for ships than is offered by this promontory as designed by nature. To read much of this sort of thing for long can only have a gloomy effect on the mind. The illustrations are usually as uninspiring, being badly chosen and presented.

It is possible, however, to read the *Shell Guide to Cornwall* from page one to the end with interest. Apart from the value of its information it is worth reading for its literary merit alone. It is not necessary to have as an excuse for reading it the fact that one is living in the county of Cornwall; and there could not be higher praise than this for a book on a specialized subject. I do not know Cornwall particularly well; I am neither a resident nor a visitor there; yet I find it interesting to read that:

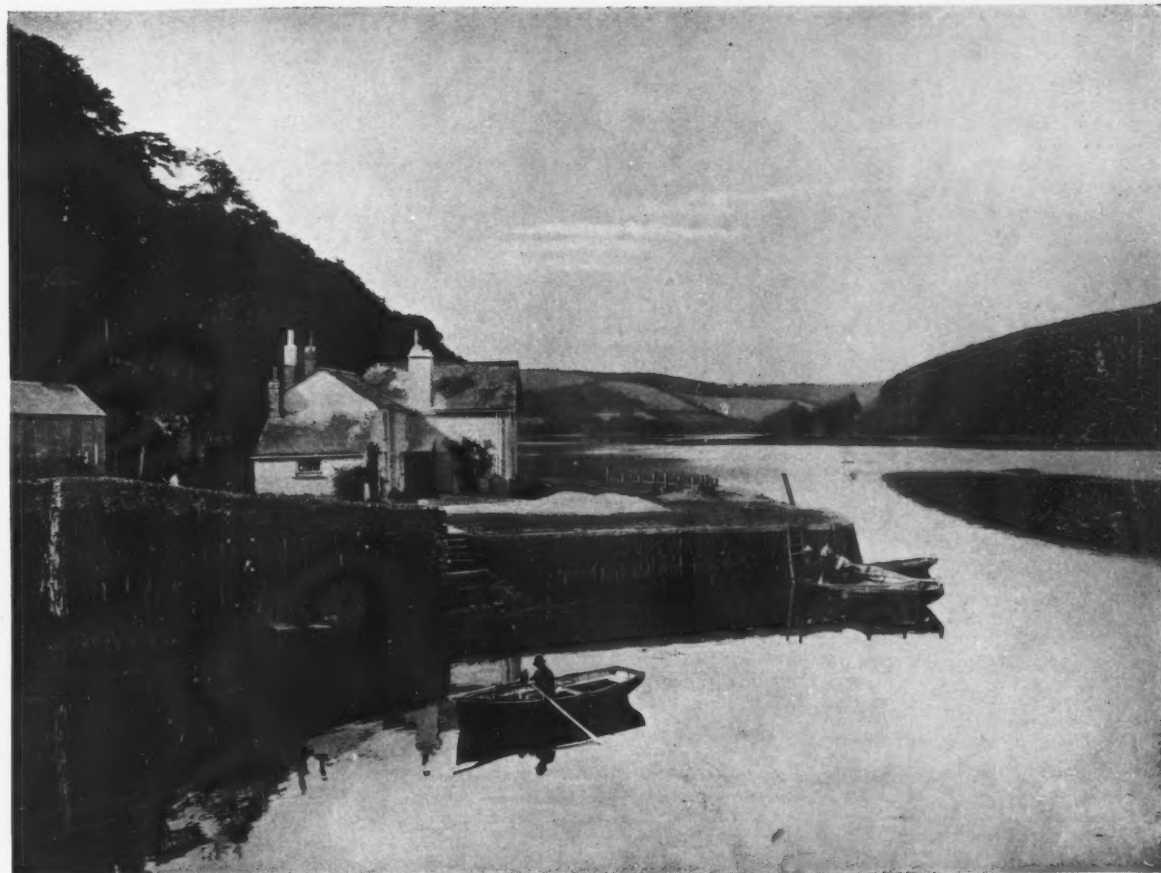
Mevagissy is beautifully situated in a small bay right down on the sea. It always smells of fish. . . . The harbour is surrounded by simple Georgian houses, and the exterior developments, except those to the south, are not as unpleasant as many elsewhere in Cornwall. The town is alternatively known as "Market Jew."

to take one passage at random.

Perhaps, more than any other county, Cornwall is remote from the rest of England. The mystery known as "Celtic twilight" which hangs over Scotland and Wales, and which also hangs over Cornwall, may be the reason for this. At all events the county is rich in relics of a prehistoric civilization; old forms of pagan worship still exist, as, for instance, the May Day hobby horse at Padstow. There are also many legends about saints, and one chapter is devoted to this subject. We read of St.



St. Crantock's Hot Bath.



King Harry Passage, on the river Fal. "A week or more is easily spent exploring the numerous creeks which branch off from this lovely water." The illustrations on this page are reproduced from "The Shell Guide to Cornwall."

Crantock's hot bath, of St. Mawnan, who was always attended on his missionary journeys by a favourite ram, which carried the saint's prayer book round his neck, of St. Fingar who walked about carrying his head, and many others.

And in later times, the religious fervour of the Cornish has been no less than it was in Celtic

days, as is shown by the number of notable churches that have been built. A long list of these is inserted in the Guide with a description and date for each church.

Nor have omissions been made in regard to the more practical side of this book. There is excellent information on sport—hunting, sailing, golf and fishing. There are four road maps, a tide-table and list of mileages, all essential to the tourist. The natural history student, as well, has not been forgotten, for chapters, with illustrations, of the bird and plant life of the county are included.

A. W. H.

He Who Laughs Last . . .

VITRUVIUS : de ARCHITECTURE, translated by Frank Granger, D.Lit., A.R.I.B.A., for the Loeb Classical Library. London: William Heinemann Ltd. In two volumes. Price 10s. each.

THE antiquarian in the course of his piratical researches in a cathedral or a priory church in the later half of the nineteenth century was amazed at the discovery of rows of earthenware jars under the floor of the choir stalls. At a loss to account for them he indulged himself in an orgy of picturesque theorizing which, had he but lived half a century earlier in a more disciplined age, would have been denied him; he would have known that this was only mediæval obedience to Vitruvius, Book I, Chapter V, wherein the acoustical advantages of placing bronze vases round the auditorium of a Greek theatre are set out with the utmost thoroughness and com-



Slate monument in Lanivet Church

plexity. The jars, standing there in utter uselessness for some six hundred years, form the most impressive cenotaph to the loyalty of what is called the Gothic Age to its direct forebear, the Roman. It was a loyalty which found expression in the exact carrying out of the smallest detail laid down by a certain Marcus Vitruvius Pollio, architect to Augustus in the rebuilding of Rome, and author of a treatise on architecture in the worst Latin imaginable. That the mediæval monk should totally misunderstand the Roman architect is not at all remarkable. A great deal of what Vitruvius says is quite incomprehensible, and a great deal more is only too obviously transcribed from hearsay. It is, for the greater part, an impractical piece of work, and one which is, as he himself remarks, essentially for the amateur—a point which increases the wonder and the irony that it should have exercised such tremendous influence for about 1,800 years. Written before 27 B.C., the manual seems to have become a standard work during the author's lifetime; the Roman plumbers followed his instructions in determining the size of their lead pipes, and his influence on the architecture of the colonial settlements in Africa was very considerable. The Byzantine achievement in the sixth century, the triumphs of Theodoric and Justinian meant, ostensibly,

the end of this influence, but we need not comment, because it is so old a story, on the persistence of the Western Imperial tradition throughout the savage darkness of the next 800 years. That manuscript copies were carefully preserved in the monasteries is well known, and that they were regarded as practical manuals is evidenced, not only by the particular instance of the earthenware jars beneath the choir stalls, but by examples such as the Anthology of William of Malmesbury, which would seem to prove that the builders of the great Norman church at Malmesbury followed some of the precepts laid down by the architect to Augustus Caesar.

The first stirrings of the Renaissance saw the re-discovery of the earliest existing MS. in the monastery of St. Gall and for nearly 400 years edition followed edition; his verdict was accepted as final down to the smallest detail, and it would be no exaggeration to say that there is not a town of any size in Western Europe that has not some evidence to show of this vast influence. Today, in this undisciplined age of enlightenment, we are rather inclined to smile at the mention of Vitruvius as we do at some danger long suffered but now passed. The sorrow lies in the fact that we shall not live long enough to see who laughs last.

REGINALD POLE.

A Free Commentary

By Junius

Now that our railways (marking time with shipping companies) come to us cap in hand almost ready to bribe us to make holiday in their trains, we have little to complain of in their general attitude. In one particular, however, they still indulge something of their old disdain—not the disdain born of a positive baleful pride but merely of an ancient inability to see things from our point of view.

Nobody but the unreasonables expects them at the height of the holiday excursion season to run their trains perfectly to time. But when trains are as much as an hour or an hour-and-a-quarter late it does not seem unnatural that friends coming to meet trains should wish to be informed, as a matter of course, whereabouts the long-expected train is at the moment and when, therefore, it is reasonably to be expected. The primitive notice-board-and-chalk device is known to the stations which receive continental passengers. It might be extended to all stations or all reasonably large stations. Considerate folk do not want to pester the lives out of the railway's sorely tried servants.

And surely, while we are on this matter, human ingenuity could find some simpler way of sorting the holiday-goers into their proper trains and carriages, even in a difficult congested station like Paddington, than the method of distracting question and distracted answer. The poor porter, guard or inspector looks so worried under this ordeal—a really formidable, protracted ordeal—that the enquirer, if he be a mere man, takes the precaution of asking another railway official, and, if a woman, two or three others. This aggregate waste of energy, this hugger-mugger method surviving for

lack of a little ingenuity in organization, seems to me a very distressing sight. Is it possible there still lingers a doubt as to whether subordinate railway servants or passengers in the mass, as opposed to first-class season-ticket holders, are worth bothering about?

In further pursuit of the secrets of railway direction psychology, I have been pondering a recent adventure on that part of the Southern which used to be called the South-Eastern and about which, in my far distant childhood, there used to be related the fate of the sad, determined man who, electing to commit suicide by decapitation, laid his head on the rail and died of starvation.

Those who hurry through on the lordly boat trains do not know the fate of those who may have to use what is well named a stopping train. I recall from my youth Ashford as a place which it was not easy to arrive at and difficult to leave. What the reasons for the lingerings on this line were we were never able to guess. The lingerings continue. There are long pauses to admire the beauties of East Maidstone (as seen from the station) and of Tonbridge. If there is any serious reason for these pauses other than a preference among the Kentish Men and Men of Kent for friendly conversation, we should like to know them—I mean, I think, it would be worth the company's while to explain them to us.

I freely admit that the engine driver in the course of a trip I made down there recently, did whack the engine up to a full 20 m.p.h.

Once on a time any complaint to and about a railway company was met with a haughty, gilt-edged security stare. Now it is different. And, by the way, though I am not such a *post-hoc-propter-hoc* kind of a man as to suppose that winged words on this page were the cause of the tidying up of that part of the terminus of the Blank Railway which cried aloud to Heaven for soap and paint, the happy fact is that there has been a cleansing and a tidying, and keeping a clean and tidy, in admittedly difficult circumstances. Perhaps the jolly truth is that railway directors are really nice human beings who are quite glad to have little things pointed out to them which they may have overlooked. Well, why not? I shall no longer indulge my spleen.

And so I shall not here be able to enlarge on that property sandwich and that warm beer purchasable in the smart stainless steel and rubber buffet which is a really progressive move on the part of the Blank Railway; or offer words of blame to the youngster with the very smart uniform who fished a roll out of a bin for me with a very black hand.

I have a good deal of sympathy with that Mr. Beasley who was recently fined one pound for passing a traffic signal which he could not see. The sympathy is not extended to him for this piece of bad luck, but for that he had eight years ago hawked round the devices for traffic lights from America to various municipalities and police authorities—who thought they were “just funny.”

I am not unaware that there is a certain shrewd commercial wisdom in the English reluctance to try a new thing till it has been tried on the (foreign) dog. But there are other factors in their reluctance besides wisdom, and there are the makings of a fine vicious circle in it.

And it leads to such folly as has been betrayed (to the point of making us a laughing-stock to continental peoples) in the correspondence columns of our dailies apropos the B.B.C. experiments with the so-called twenty-four hour clock. Many writers write as if the feat of recognizing 15 as 3 p.m. were impossible to an Englishman (although “We have the finest educational system in the world,” as says a late Minister of Education—the kind of a narcissism which endears us so much to others). Leave to the foreigners these new fangled and unnecessary and/or abstruse things, the argument runs. In our tight little island, which, of course, we never leave, we need them not. As if it were not conspicuously true that every approach by us to international uniformity of practice in this and similar matters is not of itself an important step towards international order, worth taking even if the advantages to ourselves were less than they in fact are.

And then some ass, by way of giving a handle to the sodden-minded, produces, and sells, a clock with 24 spaces on its face instead of twelve—a thing which is completely unnecessary in theory and specifically misleading in practice, as we don't tell time by reading the figures but by their position on the dial. Why *can't* this business of codes and symbols receive a little more intelligent attention from everybody?



OVERLEAF, AT CLOSE RANGE

A FIRE-FIGHTING GALLERY

A detail of the upper storeys of the new Nurses' House at the Hospital for Sick Children, facing Guilford Street, where the main cornice abuts against the flanking staircase bays. Behind rises the tower containing lift motor and tanks. The Portland stone cornice, 73 feet above the pavement, projects 2 feet 3 inches from the wall below and gives a 3 feet wide gallery for fire-fighting purposes. The soffit of the cornice has shallow panels, and in the brickwork below every third course projects $\frac{1}{2}$ inch. The pointing is recessed and semi-circular to all joints. The railing is of steel with two vertical flats and one horizontal, the handrail being segmental. The uprights are bolted to bronze lugs let into the stonework.

The architects for the building are Stanley Hall & Easton and Robertson. The photograph was taken by M. O. Dell and H. L. Wainwright, the official photographers of THE ARCHITECTURAL REVIEW.

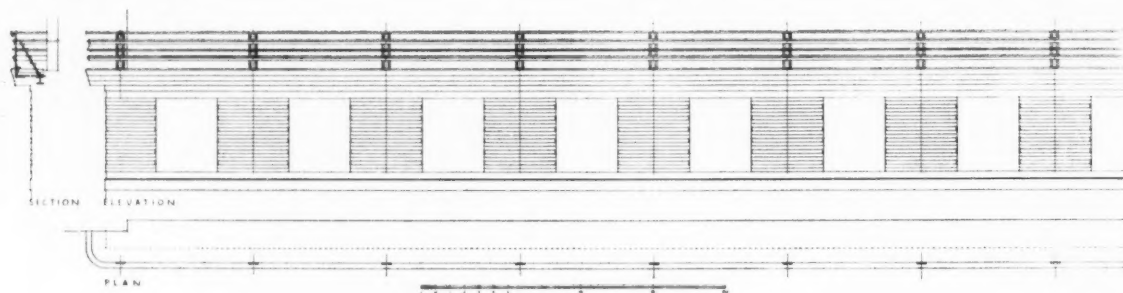


PLATE iv

August 1934

1. A typical northern Ontario forest showing the steel tower used for observation purposes in connection with the detection of forest fires. Reproduced by permission of the High Commissioner of Canada.



TIMBERS FOR DECORATION

DECORATION &
CRAFTSMANSHIP

SUPPLEMENT AUGUST 1934



2. Mahogany combines the working qualities necessary for carving with rich colouring. The central panel of the triptych, designed by Frank Brangwyn, decorating the facade of the Rowley Gallery, Church Street, London. The panels are carved in old mahogany and the figures are over life-size. Craftsmen: The Rowley Gallery of Decorative Art.

Timbers for Decoration

By H. A. Cox

THE value of timber for decorative work has long been recognized and there are instances dating back as far as Elizabethan times, or even earlier, of the use of oak for panelling and other forms of interior ornamental woodwork. Other timbers, including elm, were also in early use, but being less durable and more prone to be attacked by wood-worm than oak, much of the work carried out in them has now disappeared. Few of the native timbers possessed in the same degree as oak the beauty of colour and grain, the figure and strength qualities necessary in timber for panelling, doors and other fittings which are to be left uncovered with paints, so that for several centuries the choice of timbers for such purposes was extremely limited. Even today, when the timbers in commercial use may be reckoned in hundreds, there are not many which possess the requisite attraction of colour and figure or grain combined with resistance to decay and suitable working qualities to appeal to the architect who is commissioned to carry out any project involving panelling or other ornamental woodwork, and oak still retains a high place among the select few. The reason for this is that it may be cut in different ways to give widely dissimilar appearances when finished. When logs are riven or quarter-sawn the large rays which form the silver grain are revealed to the fullest extent, but if the logs are sawn through-and-through, the silver grain is only revealed in cuts which pass through or very near to the pith, and most

of the boards resulting from this method of sawing show little or no figure. It is thus possible to obtain oak with a full, florid silver grain, with the silver grain in more subdued proportion or with none, and varying tastes may be satisfied. There are almost as many different oaks on the market today as there are weeks in the year, and therefore it is impossible in this article to attempt even to mention the variations in qualities and to discuss the relative merits of home-grown, American red or white, Austrian, Spessart, Danzig, Volhynian, Polish, or Japanese oak, to mention but a few. It is sufficient to say that some are preferred for uniformity of grain, some for strength properties and some for mildness in working, and that the peculiar and individual characters of each fit it for some or other of the purposes for which oak is used. Many of the leading architects in this country have used English oak almost exclusively in the past, and much of the fine old decorative work in our cathedrals, college chapels and old English country houses bears witness to the popularity and beauty of this fine native timber.

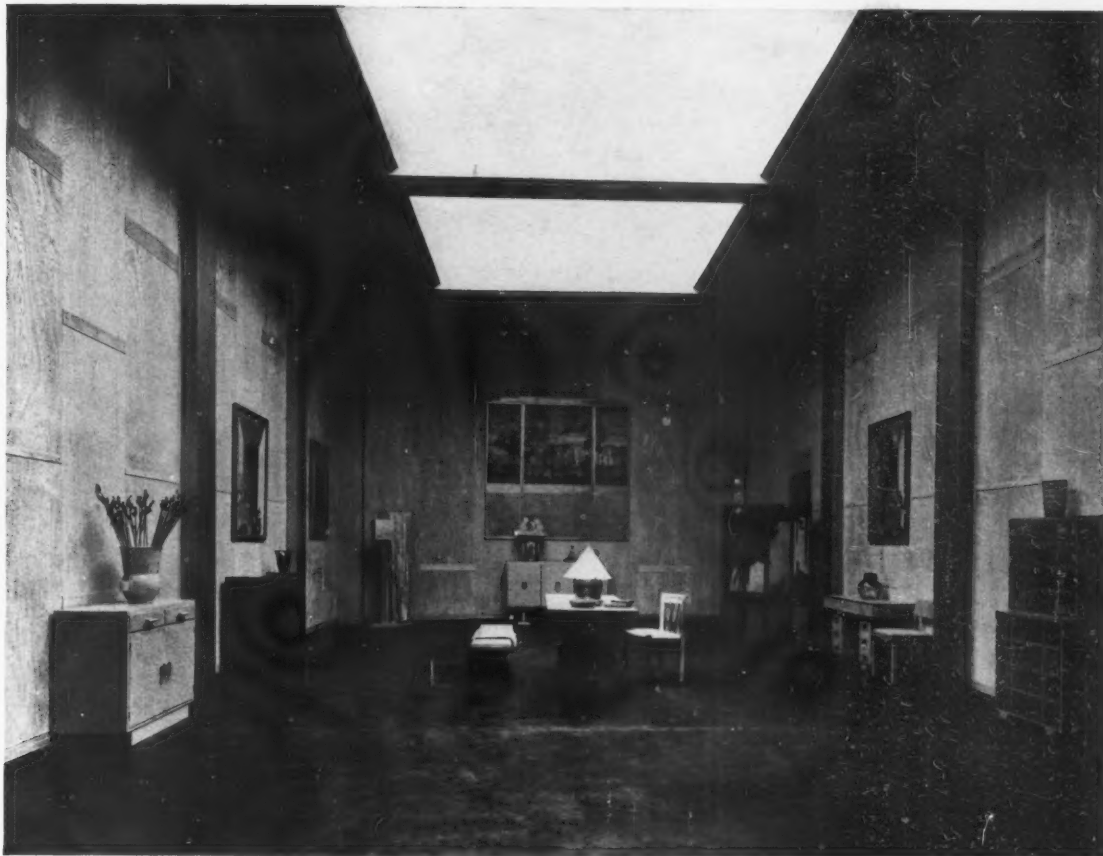
Since the far-off Tudor days when oak achieved distinction, many new timbers have been brought to Western Europe from the forests of Tropical Africa, the New World and the East, and some indeed from the Antipodes. A small proportion of them have proved of merit for the best classes of decorative woodwork. It was not long after the colonization of America

began before mahogany was brought to Europe by the Spaniards from Cuba. At first supplies were limited, the Spaniards being more concerned with the exploitation of the deposits of rare metals than with the forests. Later, however, a trade in mahogany was established with the countries of Central America, which still persists, although at present one can hardly say that it flourishes. For a long period after its introduction, Spanish or Cuban mahogany was preferred for furniture and decorative work. It was harder and generally darker and richer in colour, besides being capable of taking a very fine finish by the methods then in use, but as the machine operator gradually superseded the old hand worker the softer and more easily worked Honduras mahogany became popular. The exploitation of the forests of Tropical Africa has led to the discovery of other mahoganies, which have appeared in this country under such names as African mahogany, Benin mahogany, Lagos mahogany, Grand Bassam, Grand Lahou, and numerous other names. While the best of these is very little different in appearance and qualities from Honduras, Brazilian or Peruvian mahoganies, the general run of mahogany from West Africa is inferior to that obtained from Honduras and the neighbouring countries. Naturally, it commands a lower price, and its cheapness has undoubtedly led to its extensive use for some of the lower priced furniture, which in its turn has resulted in a marked falling-off in the demand for the better grades for high-class work. In spite of what has been said with regard to the general run of African mahogany, it must be emphasized that very handsomely figured timber is exported from both British and French possessions in Africa, and it is difficult to imagine any timber more beautiful than the best of the "blister" figured wood which finds its way at times to this country, 9 and 10. Material possessing "ram's horn" figure, is also met with, and "stripe" or "ribbon-grain" is relatively common. Fine "curls" reach both French and British markets from time to time. For work involving the use of very large panels in the solid, the better grades of African mahoganies are eminently suitable, for the trees grow to a large size capable of producing very wide boards. "Sapeli," 18, another of the African mahoganies, is used to a considerable extent for veneering, since, while it is more refractory to work than the so-called African mahogany, it frequently shows a more pronounced "stripe" when cut on the quarter.

Among other early introductions - rosewood, 5 and 12, and satinwood from the East Indies deserve mention. Both are comparatively well known by name, though rarely used nowadays except in the form of veneers, partly on account of their weight, but more particularly because other timbers equally beautiful and less costly are now available.

Walnut has been used from quite early times, being of an attractive colour or rather a mixture of colours, for deep, soft browns merge into greys and these ground

[Continued on page 69]
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3

3. Light coloured woods with pronounced grain are highly decorative, as may be seen from this example of panelling in sen or Japanese ash. The new Rowley Gallery in Church Street, Kensington, London. Designers and Craftsmen: The Rowley Gallery of Decorative Art.

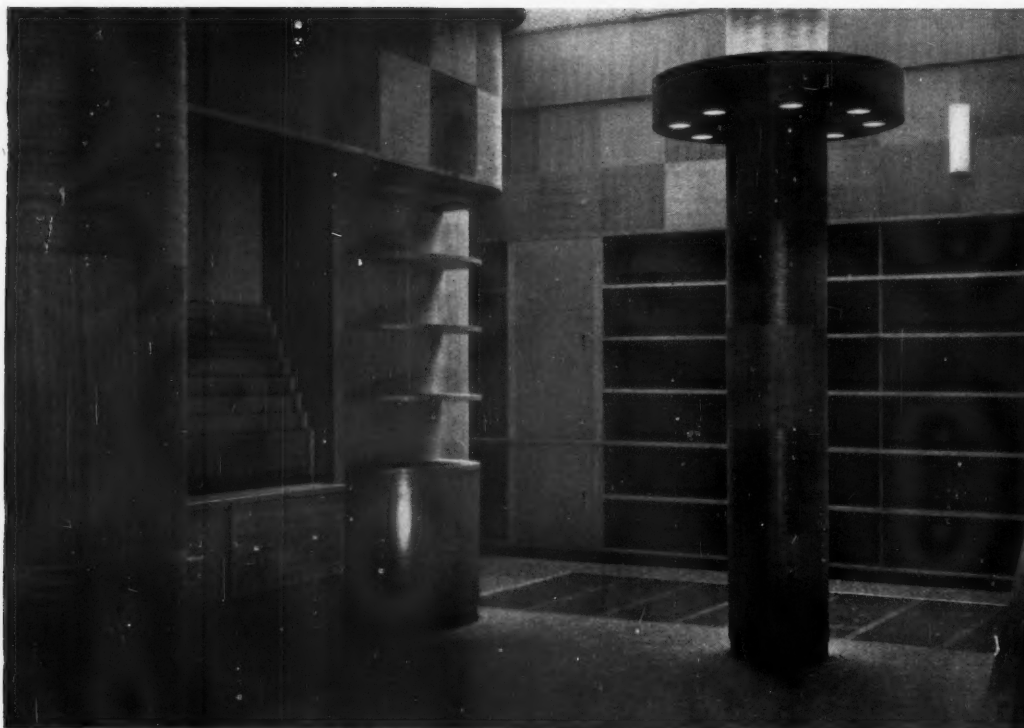
4. Stripe and variation in colour tones combine to produce a very satisfying result. The lounge in the Midland Hotel, Morecambe. The walls are flush veneered on laminated ply with Makoré and narrow bands of Patapsco. Architect: Oliver Hill. Craftsmen (for the woodwork): Tibbenham's.



4



5



6

5. The beauty of rosewood lies in the varying soft deep purplish colour tones and the fine grain which permits of an attractive finish in either wax or French polish. A detail of the dining room in a villa in the Taunus Mountains. Architect: Peter Behrens.

6. Sycamore is very suitable for interior decorative work where a light effect is desired, especially when undulation of the grain gives rise to "ram's horn" figure. A corner of the showroom of Messrs. Dryad Handicrafts in Bloomsbury, London. Architect: L. H. Bucknell. Craftsmen (for the woodwork): Samuel Jones and Company.

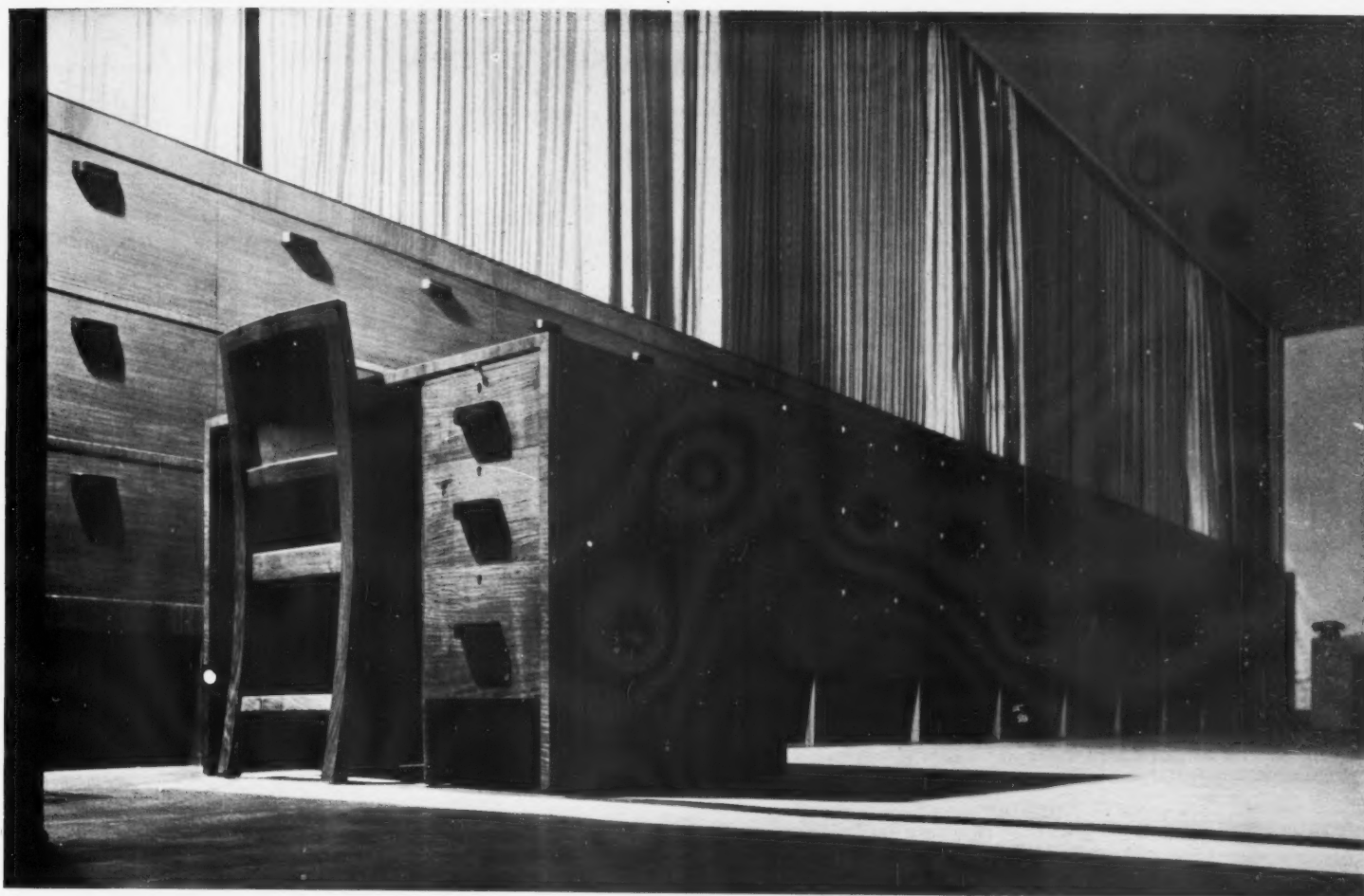
7. The beauty of the figured walnut used in furniture may be made even more striking by the restricted use of another timber such as Macassar ebony. The silk showroom of Messrs. Stünzi in Market Place, London. The fittings and furniture are in straight grained walnuts veneer, with handles of macassar. Architects: Stanley Hall & Easton and Robertson. Craftsmen (for the woodwork): D. Burkle and Sons, joinery, John P. White and Sons, tables and chairs; Andrew A. Pegram, desks. As the black spot in a butterfly's wing serves to enhance its beauty, so fine figure in timber may be emphasized by the judicious use of some plain timber of contrasting colour. This is admirably shown in **8, 9, 10** and **11**. Illustrations **8, 9** and **10** are doors at the Shakespeare Memorial Theatre, Stratford-on-Avon. The framework and horizontal inlay of **8** are in Andaman padauk, the panels are in figured and plain Indian silver greywood. The small squares are in grey stained sycamore. Craftsmen (for the woodwork): J. P. White and Sons. **9** is in blistered mahogany with horizontal bands of Andaman padauk and small squares of Indian laurel. **10** is also veneered with blistered mahogany in which are inlaid bands of ebony, with a pattern in blistered poplar, Indian silver greywood, Indian laurel and stained sycamore. Craftsmen: J. P. White and Sons. The architects for the theatre were Scott, Chesterton and Shepherd. **11.** A flush door in the committee room of the Poplar Baths, London. It is veneered in Australian walnut with inlaid bands of ebony. Architect: Harley Heckford. Craftsmen: Drytone Joinery.



8

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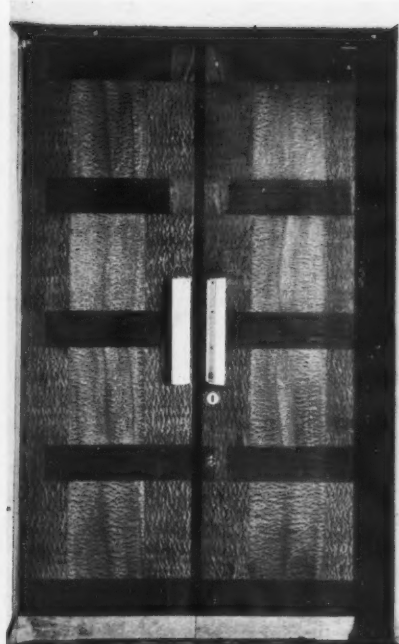
67



7



67



9



10



11



12

12. New woods may often be used with effect in conjunction with others of very early introduction. Rosewood, first imported from the East Indies in the early days of "John Company," is here used with zebrano from West Africa and figured chestnut from Japan in an attractive colour scheme. The chairman's room in a banker's office at No. 10, Old Jewry, London. The furniture is in Indian rosewood and Japanese chestnut. The panelling is in zebrano. Designer: R. D. Russell. Craftsmen: Gordon Russell.

13. Figured Australian walnut is generally used in the form of mounted veneers. It is often extremely beautiful when cut on the quarter and may be used successfully either alone or in conjunction with another wood. A committee room at the Poplar Baths, London, panelled in Australian walnut with veneered panels laid alternately upright and cross grain, with dividing panels in ebonized hardwood. Architect: Harley Heckford. Craftsmen: Drytone Joinery.

14. Bubinga is a light coloured timber from the French Ivory Coast, which when figured recalls the beauty of the old East Indian satinwood. A circular table in Bubinga with concealed electric lighting to reflect through the glass bowls in the centre. Designers and Craftsmen: The Bath Cabinet Makers' Company.

15. Among soft woods Western red cedar combines beauty of colour and grain with unusual resistance to decay, and has good working qualities. The dining room in the Canadian Bank of Commerce, Toronto. The walls are panelled in red cedar, left natural and wax polished. Architect: John A. Pearson (Darling and Pearson).



14



13

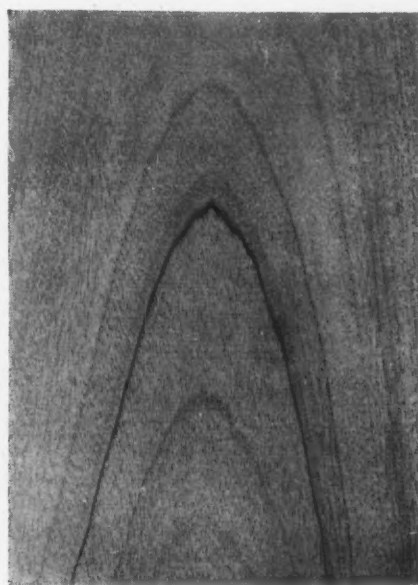


15

68

colours are frequently overlaid with an even deeper though equally soft striped or mottled pattern. When, as often happens in burr-wood or wood taken from the lower part of a butt near the roots, the grain becomes twisted and curled like many tangled strands of fine silk, the wood is frequently very beautiful, perhaps, indeed, unsurpassed by any timber yet known. Most of the walnut used in the earlier examples of decorative work was of European origin, but later the black walnut was imported from North America and had such a vogue that supplies are now restricted, prices have risen and stock of large dimensions is very difficult to procure. The use of walnut for rifle stocks has also assisted in depleting the supplies, and much attention has been directed toward the discovery of new timbers possessing similar beauty of colour and grain. Among the so-called walnuts which have resulted, several are worthy of notice. Queensland or Australian walnut, **11** and **15**, is perhaps the best known of these, and in general appearance it is very like the genuine walnut, but lacks the very dark smoky markings which are a feature of much of the better grade European walnut. The Queensland walnut is frequently highly figured and beautiful, but in such cases its resemblance to the European and American walnut is less pronounced. It is admirably suited for panels, however, but as it is less easy to work when once it has become dry, a large proportion of the figured timber is cut, while still green, into veneer, which is used for facing ply or laminated boards. Kokko or East Indian walnut is rich in colour but slightly coarser in grain than true walnut; it lends itself equally well to panelling or cabinet work. In the days preceding the War a near relative of the mahoganies, from West Africa, was introduced into the United Kingdom under the name of African walnut, **16**. This name is somewhat misleading as the resemblance of the wood to real walnut is certainly not striking. Nevertheless it is not without beauty which is enhanced or marred—for opinions on such matters differ strangely—by the irregular occurrence of very dark gum streaks. Within the past year or so another timber,

16. African walnut, generally of a somewhat subdued appearance, occasionally shows very dark irregular streaks. **17.** The rich brown colour and partridge-wing figure of iroko render it especially suitable for use in panelling. **18.** Sapeli mahogany is used almost entirely for veneers on account of its attractive stripe, ribbon grain, or roey figure. **19.** Among the many flooring timbers now available for better class work, Jarrah possesses remarkable wearing qualities, as well as beauty of colour and grain. It is suitable for use both in strip and block form. This wood is being used for the floors of the new Nurses' House at the Hospital for Sick Children in Guilford Street, London, illustrated on pages 43-50. The standard size of these wood blocks is 9 in. by 2½ in. by ¾ in., but those shown in the illustration are 10 in. by 2½ in. by ¾ in. Craftsmen: Millars' Timber and Trading Company.



16



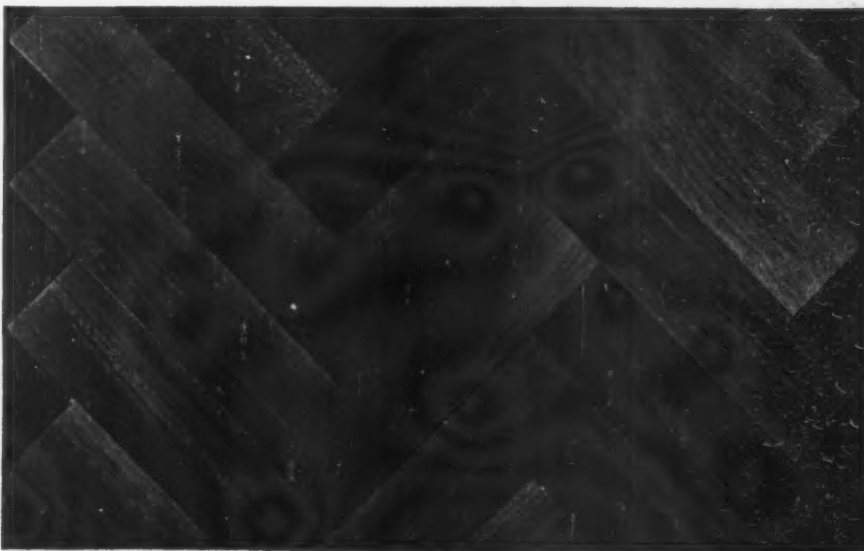
17

which in general appearance resembles true walnut much more closely than the last, has been exported from British West Africa. It possesses the added advantage of being easy to work and durable. Like most of the timbers from West Africa it has a different name in the language of practically every different tribe and has already appeared under such names as Ofun, Aprono, and Pruno, each with variations in spelling, so in order to clear away as far as possible the confusion which has arisen, the Timber Names Committee of the Empire Forestry Association has recommended that it should be called *Mansonia* from the genus to which it belongs.

Among the paler coloured timbers one, East Indian satinwood, has already been mentioned, and West Indian satinwood resembles it so closely in appearance that expert knowledge is required to distinguish one from the other. Supplies of the former have diminished and it is now rather costly and rarely used, although it has distinct



18



19



20. Among the numerous Australian decorative timbers silky oak occupies a prominent position. It possesses a fine silver grain when quartered and it is on this that the value of the timber for decorative purposes depends. A dining room in Australian silky oak with aluminium bases to the sideboard and table. Designers and Craftsmen: The Bath Cabinet Makers' Company.

possibilities both for house and ship decoration, especially if used with restraint along with other woods. Of recent years there have been signs that maple is once more finding favour, and its beauty when it displays either bird's-eye or ram's horn figure is beyond question. Sycamore, **6**, has also been used in decorative work and furniture, dyed and known as "greywood" or steamed and known as "weathered" sycamore. Ash is occasionally used, and "brown" ash, like "brown" oak, is very attractive but not readily obtainable. Japanese ash, **3**, sold more frequently in this country as Tamo, is a very useful timber for panelling where a pale colour is desirable, and when figured is very striking and handsome in appearance though perhaps a little too florid for many people. Sen is another Japanese timber of light colour and pleasing grain. Indian silver grey wood is also attractive for panelling, **8** and **10**.

As dark coloured timbers are frequently used along with maples and satinwoods for the sake of contrast, it may not be out of place to mention them at this juncture. Perhaps the best known is ebony, or rather should one say are the ebonies, for there are many, which vary in colour and general appearance as much as or more than the mahoganies and walnuts. At one time Calabar ebony was in demand on account of its uniform jet-black colour, but fashions change and today it is almost impossible to find even a limited market for such timber. The present demand is for wood of the Macassar type, **7**, which is striped or mottled with pinkish brown or grey. The marblewoods of Ceylon and the Andamans are of this type, and when obtainable are used for the same purposes as Macassar ebony.

The use of panelling for covering the walls of rooms in America has increased very much of recent years, and softwoods are used for the purpose to a much greater extent than in this country, although Weymouth pine or white pine has frequently been used here in the past. Two or three softwoods are well suited to such application, among them being the Western hemlock and the Western red cedar, **15**, both of which are attractive in grain and colour. It is a pity that more use is not made in this country of such relatively cheap

material for work of the kind under consideration.

Timbers for Carving

Where carving is to be used as a means of decoration, beauty of grain and variety of colour in a timber are less necessary if not altogether undesirable. For use in exposed places durability is more essential than figure or fine grain and, in fact, for bold work a timber with a fairly uniform colour, of firm texture and regular grain is to be preferred. Perhaps oak has been used for carved work in exposed places more frequently than any other, at any rate in Western Europe. There are, however, others which are suitable for use in such circumstances, including teak from Burma, mahogany, and iroko **17**, or, African teak from West Africa and Uganda. For indoor carved work oak again has been largely used, as well as walnut, pearwood, mahogany and lime. The latter wood was the chief one used by Grinling Gibbons in many of his famous carvings. Among timbers less commonly used for this purpose are elm, horse-chestnut and blackbean, the latter from Australia.

Flooring

Where fine timbers are used for interior decoration and fittings in public or domestic buildings it is generally desirable to select special flooring woods which will harmonize with panelled walls, doors, fittings and furniture. For this purpose there is no lack of suitable species. A number of the harder decorative woods already mentioned are suitable for use in the form of strip or block flooring, especially oak, teak and iroko. In addition jarrah, **19**, blackbutt, mountain ash and blackwood from Australia, gurjun and pyinkado from India and Burma, birch and hard maple from North America, rimu and matai from New Zealand and Rhodesian teak, which by the way, is no more a true teak than the so-called African teak, are all good flooring timbers and offer a very wide choice of colour and texture. There are, in fact, literally dozens of timbers which possess the necessary wearing qualities essential in a flooring material.

Furniture

Beautiful woods in panels, doors, fittings and floors call for care in the selection of furniture which is to be associated with them, especially in such pieces as display relatively large surfaces of wood. Some of the early examples of the cabinet maker's art illustrate the beauty and utility of such native timbers as oak, elm, ash, beech and the rarer cherry and yew in no uncertain manner. It is to be deplored that the two last named are today so rarely used for high-class modern furniture, for in use they

TIMBERS FOR DECORATION

take on a very fine patina and continue to improve in colour. Walnut is another handsome furniture wood when suitably used and has been much in the public favour for some years past. The use of the sapwood of walnut in furniture should be avoided. In the natural state there is no difficulty in detecting the presence of sapwood, but after steaming, the difference between sapwood and heartwood is not obvious and much of the walnut now imported from the Continent is steamed before being shipped. Mahogany was at one time very popular for furniture, but the discovery of new substitutes for the mahoganies from tropical America and elsewhere led to the production of large quantities of cheap furniture, highly polished after being coloured with "dragon's blood," which to persons with any pretensions to taste and culture was little short of revolting. This is to be regretted as the better grades of African mahogany, like those from Cuba, Honduras and Brazil possess sufficient character and beauty to fit them for use for really high-class furniture.

Both rosewood and satinwood were used for furniture in the first half of the nineteenth century much more frequently than they are today. They are better suited for the craftsman than the machine operator, however; are heavy and costly, and so have given place to others which are cheaper and can be more easily worked and finished.

Among the timbers used in modern furniture several are worth mentioning. Queensland walnut is prominent among them, and whether used alone, or in designs permitting of the use of another wood such as Macassar ebony, is very pleasing. It has the merit that cheap furniture cannot be produced from it, for it is not particularly common even in Australia and is consequently somewhat expensive, and further the cost of working it is rather high. The idea of using two woods of contrasting colours is not confined in its application to the instance above mentioned. Since the war a few manufacturers have used for some of their best pieces one wood for the framing and another for the panels, and examples in which teak and oak or ebony and bird's-eye maple have been used in this way have been displayed at various exhibitions.

Another fine cabinet wood of recent introduction is the "cherry-mahogany," neither a cherry nor a mahogany, but often beautifully figured. This is the makoré of the French markets, **4**, and is imported from the French Ivory Coast and, to a less extent, from British West Africa. It is highly suitable for use both in the solid and veneer form. The silky oak from Australia, **20**, was rarely seen in this country except at exhibitions or in timber collections until the past few years. It is now finding favour, however, both for furniture and panelling.

Owing to the vigour with which the policy of exploiting the timber resources of many of the tropical countries is being pursued it seems highly probable that the choice of timbers for ornamental purposes, cabinet work and flooring will be widened very considerably during the next decade.

ANTHOLOGY

The Moderns

It is one of the principal signs of a weakness in an art when it seeks to find inspiration in copying, in archæological accuracy, trying first one and then another method, able to be intellectually pleased with accurate work in any style, and carefully appreciative of the old, only because it is old. When architecture was a more strongly felt art, there was no hesitation as to the superiority of the style of the day, and though in periods of great architectural activity the designers destroyed many beautiful old buildings and marred more, yet their very want of respect was a tribute to the thoroughness of their æsthetic sincerity. They had no doubts as to what was, and what was not, beautiful.

Our much wider and more tolerant views are in many ways an advance, showing by a more catholic appreciation a wider culture and knowledge; but there is the possibility that a less learned and just power of criticism might lead to greater effectiveness. It is the enthusiast who cannot see that there is a second side to a question who gets things done.

THE ORIGIN OF THE SENSE OF BEAUTY, by Felix Clay. London: Smith, Elder & Co., 1908.

It is the peculiarity of modern art that to a entire doubt as to its own aims and principles it unites an extraordinarily highly developed gift of manual dexterity and great technical knowledge. It can paint or carve anything it likes exactly in the manner it likes; at the same time it does not know in the least what to paint or carve, or with what purpose to paint or carve it. This combination of a practised and fluent hand with a vaguely groping and distracted mind is comparatively new in the history of art.

THE WORKS OF MAN, by Lisle March Phillipps. London: Duckworth & Co., 1911.

MARGINALIA

MOVING A CHURCH

An old church moving to a new housing estate. St. Peter at Arches, Lincoln, is being moved from its site in the centre of the city, and is being rebuilt on a Corporation housing estate. Will this set an example to London? Will some of Wren's churches ever begin a new life in the olde-worlde suburbs of the capital? Presently some economist will discover that the sale of a church site in the City of London today will more than cover the cost of taking down an old church and re-erecting it in Tooting Parva, or some new super-suburb; and then London will cease to be a city of blanched stone towers. (Photograph reproduced by courtesy of The Times.)

The present reign has been auspicious to refinement in architecture; and as we have become more conversant with the antique and Roman models, by means of many splendid publications, a style has been introduced which is formed rather on that of the temples of Athens and Balbec so elucidated, than of Palladio and his school, allowing the French manner to have been previously superseded. . . . Indeed, the ambition of producing novelty, so conspicuous in the present age, does not promise well for the national architecture. . . . A happy imitation is of much more value than a defective original; and to copy excellence with spirit and character is a test of no inferior ability.

In the modern school of architecture in England, so happy a proficiency has been made during the present reign, that we have now numerous professors of the art, whose practice is highly creditable to this country, compared with similar progress made on the Continent. I do not arrogate to myself the power, nor have I the inclination, to select names which I might possibly commend without giving satisfaction, or overlook from ignorance of their individual talents.

Let their works ensure the praise of a judicious and candid posterity; and in the present age, may every architect of genius and real science find ample encouragement for Opulence, Liberality, and Taste.

OBSERVATIONS ON ENGLISH ARCHITECTURE, by the Rev. James Dallaway, F.S.A. London: Printed for J. Taylor, at The Architectural Library, 1806.

. . . If we are not on the verge of a phase of disaster, it seems plain that we must be on the verge of an age of mighty art, and particularly of mighty architecture and musical spectacle. Architecture and music may be regarded as the primary arts. Painting, sculpture, all furnishing and decoration, are the escaped subsidiaries of architecture, and may return very largely to their old dependence.

THE WORK, WEALTH AND HAPPINESS OF MANKIND, by H. G. Wells. London: William Heinemann Ltd., 1932.

EPIGRAM (on a modernist of the eighteen-twenties).

Augustus, at Rome, was for building renown'd,
And of marble he left what of brick he had found;
But is not our Nash, too, a very great master—
He finds us all brick, and he leaves us all plaster?

THE EXAMINER, 1825.



FUNCTIONALISTIC AND PSYCHOLOGICAL

The term "functionalistic" is happily employed by Miss Grace Cope, Hon. M.I.A.A.S., in her book on *Designs for Homes*,* in which domestic architecture and home furnishing are approached from a psychological point of view. The character of this approach and the significance of the author's contribution to contemporary architectural thought are indicated by the extracts that follow and by the accompanying illustrations. Describing a bungalow on an inexpensive site, the author says:

"The exterior is in scintillated brickwork, the bricks appearing to have been simply tossed into position and stuck just at random. An end or corner may project for three-quarters of an inch to two inches, and the whole surface has the appearance of a nutmeg-grater on a large scale, but it lends itself perfectly to the play of light and shade and the enhancement of the colour tones of ordinary brick. This method of using bricks has proved an economical proposition as well as being desirable from the æsthetic point of view, and walls built in this manner are just as solid, just as strong, just as resistant to weather changes, as the bonded wall; and they enable a bricklayer to lay infinitely more bricks in a given time than by any other method."

In discussing "Psychology in the Lounge," the author writes:

How true it is, with everything in life, the more care bestowed the deeper the love.

I sat for five days on the floor joists of the lounge with a hack-saw, directing my mason (a genius in stonecraft) which stone to put where. The arched fireplace repays for the thought and care expended on it, for it seems to me that here is achieved my aim at the stars—movement and animation created, as it were, from inanimate material. Herein lies a deep spiritual feature, only balanced in true architecture by light and shade, and that finds its realization in the placing of the illuminations, natural and artificial.

"Be it ever so humble there's no place like home" is more than a sentiment, it expresses a fundamental psychological need. Some of these needs are healed by the right colour, or a rightly designed room. One woman I know had her living-room enlarged by six curved recesses. "I've lived between straight walls all my life," she said, "but now I can always feel there is something unexpected round the curve." Sound Psychology. Killing the monotony of life.

The author describes a dining-room thus:

This psychological dining-room was the theme of many arguments with eminent men colleagues, whose chivalrous courtesy to a woman will always be a fragrant memory.

However, my world-wide research determined me not to be deterred from interpreting in practical form the medical knowledge I had in theory, but my difficulty lay in portraying this in simple form. It is easy to add frills on work as well as on words, but simplicity is always a difficult problem.

Immediately you enter this room the soothing influence of the curves is brought into play, yet the simplicity stimulates. The room is a unity: repose, serenity, and dignity are the fundamentals, and repose exists in its greatest measure in symmetry.

A luminous lintel, intrigued in the woodwork, gives ample light without glare—to allow quick service for yourselves and your guests, who are able to see the bones of their "Sole Frite." Their complexions will be worth the time spent on them, and they will remember you with joy.

This book asserts that

Modern life demands, and is waiting for, a new type of design. The trend of life has changed immeasurably, whereas our homes have not changed. Surely it is high time they did. Modern architecture must inculcate an atmosphere of those elements which most beneficially influence the senses.

* Grayson and Grayson, 10s. net.



Above: Elevation of a seaside bungalow. Below: A dining room fireplace. Both illustrations are from "Designs for Homes," by Miss Grace Cope, Hon. M.I.A.A.S. Some extracts from this work are given in the accompanying column, and another illustration appears on page 73.





A study with hand-painted panels inset at intervals. These have longitudinal electric lamps invisibly fixed overhead. From "Designs for Homes," by Miss Grace Cope, Hon. M.I.A.A.S. See extracts on previous page.

NEW FOUNTAIN IN ASTON PARK

Unveiled recently by Sir Gilbert Barling, this ornamental fountain at Aston Park is part of the large scheme planned by the Birmingham Civic Society for restoring to the Hall and Gardens of Aston Park "something of their former grandeur," as the "Birmingham Post" puts it. We quote the following description: "The fountain is placed within the lawns on the main axis below the terrace on the West front. The whole is in Portland stone and consists of a pool with a richly-moulded rim 18 ft. across, in the centre of which is an heroic size figure of the God Pan overlooking the distant ornamental lay-out. At the back of the figure within the rim is a bog garden of natural rushes, and in front of the figure a display of water from an ornamental green bronze jet. The whole is to the design of the Birmingham Civic Society, and carried out by Mr. William Bloye."



ANNA PAVLOVA MEMORIAL

No country could be better suited for the place of a memorial to Anna Pavlova than England, which she chose as her adopted land and which was her home for over twenty years. In these days of costive and aggressive nationalism, the recognition of the international character of great art is a happy reminder that there is still civilization in this troubled world. Pavlova was a great artist, who endeared herself to the English.

The idea of a memorial was suggested to the First Commissioner of Works in London, who interested himself in the promotion of the plan, and a site in the Rose Garden in Regent's Park was suggested. Professor Carl Milles, of Sweden, made a sketch for a fountain. This has been approved by the Royal

Fine Art Commission for England and by the First Commissioner of Works. The sketch shows a fountain where a swan serves to recall the greatest of Anna Pavlova's performances. Three dancing figures in the round complete the proposed fountain.

Many who heard of the plan took an immediate interest in it, and Her Highness Princess Helena Victoria and Lady Patricia Ramsay were among the first to express their hope that the scheme would materialize.

The Hon. Treasurer, Mr. Charles Hambro, has been authorized by the undersigned Committee to receive the contributions under the address: Hambros Bank, Limited, 67, Pall Mall, London, S.W.1. Contributions can also be sent to members of the Sub-Committee, consisting of His Excellency the Swedish

Minister, Baron Palmstierna, M. V. Dandré and Miss Nadine Ralli.

Her Imperial Highness the Grand Duchess Xenia (Hon. Pres.), The Marchioness of Londonderry, La Comtesse Marie van Bylandet, Violet, Lady Melchett, La Vicomtesse J. Poulpique du Hergouet, Lady Vansittart, Lady Zia Wernher, Mrs. Florence Grenfell, Mrs. Adila Fachiri, Miss Jelly d'Aranyi, Viscount Allendale, Baron Palmstierna, Lord Conway of Allington, Mr. G. Bernard Shaw, Sir Edwin Lutyens, Sir Eric MacLagan, Sir William Rothenstein, Mr. Charles Hambro, Mr. Edward Hudson, Mr. J. M. Keynes, M. Eugène Sabline, M. V. Dandré.

The Hon. Committee.

NADINE RALLI,

Hon. Secretary.

Address: Frimley Park,
Frimley, Surrey.

MORRISON'S FOLLY or Who'll buy my genuine balusters?

Originally called the Strand Bridge, a handsome edifice of stone has now been placed at the disposal of souvenir hunters. Bargain prices obtain, and balusters weighing approximately 2 cwt. are going at £1 a time. Before the war—nay, before the slump which withdrew America from the olde-worlde market, those balusters would have increased and multiplied a thousandfold. For the rest of this century no genuine olde-worlde garden will be complete without its Rennie sundial.

Although it began life as the Strand Bridge, and share certificates were issued by the "Company of Proprietors" (one of which we reproduce here by courtesy of the *Daily Telegraph*), by the Act of 1816 its title was changed to Waterloo Bridge, because it was thought that "the said bridge when completed will be a work of great stability and magnificence; and such works are adapted to transmit to posterity the remembrance of great and glorious achievements." Therefore it was deemed fitting that a name should be "given to the said bridge which shall be a lasting record of the brilliant and decisive victory achieved by His Majesty's forces, in conjunction with those of his allies." (56 Geo. III, c. 63, section 22. Quoted in the L.C.C. historical notes on Bridges, second edition, 1914.) The bridge was opened by the Prince Regent on June 18, 1817, the second anniversary of the Battle of Waterloo. Its demolition was begun by Mr. Herbert Morrison on June 20 last.

CORRIGENDA

The living room illustrated on Plate V in colour in our June issue was arranged by T. Hayes Marshall, head of Fortnum and Mason's decorating and furnishing department. The original architect of the room was Ronald Fleming, whose name was omitted from our published description.

In publishing our correction on page xxxviii last month concerning the craftsmen for the balustrade to the staircase hall at the new Bank of England, we omitted to mention that the architects for this building are Sir Herbert Baker and A. T. Scott, and not H.M. Office of Works as stated on page 225 of our June issue.

Illustration 2, on page 36 of the July issue, was of a new wine store in Aylesbury, and should have been attributed to Messrs. Taylor and White, architects and surveyors, Aylesbury. Mr. Raymond C. White was the architect of the building.



THE NEW LABEL

A New Addition to the House-agents' Hymnal, that moves with the times.

What style of house is your fancy, sir,
what type would you care to see?
Ye old-e sort, or something new: moderne,
with a final "e"?
We've got to be up-to-date, you know,
so we've just run up a modernist row,
With windows all stretched in a sideways
yawn, and roofs that are flat and free;
Each door has a chromium-plated lock
and a chromium-plated key!

If it looks too flat, well, a beam or two
will liven the dull cement,
(It'll put a bit on the purchase price or a
pound or two on the rent),
We can put on a dummy gable, too, if a
flat roof gives you pain,
And for fifty quid we will change its lid,
so its English in looks again.

It's only a question of labels, sir, it's the
trimmings that count today;
For whether it's modern or Toodor-style,
we build it the same old way,
Hooray!

And—we know how to make it pay!

JOHN GLOAG

COMPETITION FOR EXHIBITION STAND

The premium of £100 for a preliminary design for a stand for Venesta Ltd., at the Building Trades Exhibition, has been awarded to Mr. F. Skinner, of Tecton, 57, Haymarket, London, S.W.1.

The four premiums of £10 each have been awarded to: Messrs. A. N. Baldwinson, A.R.A.I.A., 12, Bedford Place, W.C.1; George H. Bray, A.R.I.B.A., 61, Curzon Street, W.1; Thomas Gordon

Cullen, 132, Green Lanes, Stoke Newington, N.16; and Jack Howe, 176, Baker Street, Enfield, Middlesex.

The Assessors of the competition were: Mr. H. de Cronin Hastings (Editor of *The Architects' Journal*); Mr. W. L. Wood (Editor of the *Architect and Building News*); Mr. W. T. Plume (Editor of *The Builder*); Mr. E. Maxwell Fry, A.R.I.B.A., nominated by the Editor of *The Architectural Review*; Mr. John Gloag; and Mr. Henry Rutherford, Managing Director of Venesta Ltd.

* * *



EACH TO ITS OWN CENTURY

A subway to the new Chancery Lane tube station with the old houses in Holborn as a background. Reproduced by courtesy of "The Morning Post."



BRITISH MATERIALS
Polished Portland Stone and
Dark Derbyshire Marbles

FENNING

FOR MARBLE AND GRANITE

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Trade News and Reviews

By Brian Grant

Talking of Tiles...

Nobody knows when the first tile was made in Poole. Certainly not in this century; and not in the last either. I am told that recently when some workmen were making the foundation of a kiln of the latest type they dug up the remains of another and older kiln—a kiln in which pottery was burnt by Romano-British craftsmen eighteen centuries ago. Carter and Company, so well known to architects, have been making tiles in Poole since 1873. I went to their works a short while back to gain a little enlightenment upon the manufacturing processes incurred in the making of white glazed tiles—others, as curious as myself, may be glad to learn a little of what I saw. There are two distinct sets of processes involved; first, the body materials are made ready and the tiles, having been shaped, receive their first firing; we then have what is known as the "biscuit." Secondly, the biscuit is given a coat of glaze and receives its final firing. White biscuit is a composition of ball-clay, china-clay, china-stone and flint, the flint being introduced to control shrinkage and shape and to produce perfect whiteness. The clays are (each one separately) mixed with water and stirred to a creamy consistency;



At Carter's Tile Works, Poole, Dorset: a view of the Slip House showing the foreman measuring materials into the mixing tank below floor level.

DOCKERS' MATERIALS for MODERN OFFICE DECORATION



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

INTERIOR CELLUSOL

A Nitro-Cellulose paint giving an excellent finish, adhesion and hardness. It is speedily applied by spray and necessitates the minimum disorganisation.

SYNTHOLUX

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

INDUROLEUM

The modern fire-proof floor covering in many attractive colours.

DOCKER BROTHERS

Ladywood
BIRMINGHAM, 16

THE NURSES' HOUSE at the HOSPITAL FOR SICK CHILDREN

Architects:—
Stanley Hall
and Easton & Robertson,
FF/R.I.B.A.



The principal elevation to Guilford Street
and a detail of the Main Entrance. The
sculptured panel was executed by Eric Aumonier.

CONTRACTORS
LESLIE & CO.,
KENSINGTON SQUARE - - - LONDON, W.8.

the flint, by a special process, is ground to a fine power and is then mixed together with the clays and sieved, resulting in a slurry mixture, which is known as "slip." The "slip" is then passed over electromagnets in order that the fine particles of iron will be extracted and is run to a storage tank from which it is pumped as required. The water in the slip is removed by pressure in filter presses and the packs of plastic clay from the presses are then thoroughly dried in ovens, after which they are crushed to dust, very slightly moistened, and passed through wire-gauze sieves.

The dust is then packed into steel dies which are subjected to pressure in heavy screw presses, thus are the tiles formed. Next, the tiles are piled up in kilns in fired clay boxes and fired for ten days until the heat of about 1,150 degrees is reached; then, after an allowance of five days for cooling they are taken out, carefully sorted into size-grades and stored until the time comes for them to be glazed.

The glazing process is briefly as follows:—The glaze is applied and each tile is placed on a separate shelf on a fireclay trolley which is passed through a gas-heated tunnel over 75 yards long. From the tunnel oven the tiles are taken direct to the ware-houses where they are sorted for "best," "commercial" and "seconds" qualities and are stacked ready for despatch. The actual making of a tile occupies a full four weeks, but sufficient stocks of biscuit tiles are held to enable the manufacturer to effect the delivery of an order within about ten days.

Whilst at the works I was shown the new Unit Wall Faience. These units are made in six standard sizes ranging from 8×6 to 18×12, glazed in a series of attractive colours. This new development is most decidedly a bright one. If you have not already obtained particulars write to Carters at Poole.

Through the Letter Box

As I pen these lines the drought is still with us, hose-pipes are very nearly, if not quite, "verboten" and the man with a dust-laden car is a true patriot. It is hot, and I nurse very deep feelings of sympathy towards that serge-clad "gent," the postman. I am sympathetic because he is burdened with so much that might well have been left undone. I am not adverse to advertising literature, sales brochures and so forth; indeed, they could, and should serve a quite useful purpose, but, in truth, 80 per cent. of my daily mail travels from pillar box to w.p.b. I make this plea to manufacturers and advertising managers—consider the postman, consider the ultimate recipient of your sales literature, make it worth both their whites! Might I make another suggestion, one which I feel sure will receive the approbation of all architects,

namely, that a standard size be agreed upon for all catalogues. Many catalogues are well worthy of preservation, but it is indeed difficult to file them tidily away when they arrive in all sorts of odd shapes and sizes.

Stainless Steel

I have received from The United Steel Companies, Ltd., a catalogue describing the manufacture and composition of "Silver Fox" stainless steels. The Company's metallurgists have set out to produce stainless steels which shall adequately meet the special requirements of the many and varied types of stainless steel users. The choice of a suitable stainless steel for a particular purpose is not a simple problem, and this catalogue, by giving a general indication of the characteristics of each steel in the series, and by setting out the uses for which each steel is best suited, deserves a place in one's files. Applications for copies should be made to Samuel Fox & Co., Ltd., Stocksbridge Works, near Sheffield.

Aluminium

Two brochures reach me from The British Aluminium Company, one measuring 7 in. by 9 in., the other 15 in. by 10 in. The smaller brochure describes the production, properties and applications of aluminium, and contains many good illustrations. The applications



HOSPITAL FOR SICK CHILDREN.

One of the three fireplaces in the Nurses' Common Room carried out in BOTTICINO and BLACK MARBLE to the design of the Architects:

Messrs. STANLEY HALL AND EASTON AND ROBERTSON, F.F.R.I.B.A.

MARBLE DECORATION

WALTER W. JENKINS & CO. LTD.
132 UNION STREET..TORQUAY.
& 41 WHITEHALL..LONDON.SW.1

The advantages of 'UNITY' ELECTRIC HEATING



Photograph by courtesy of BUILDING.

ONE of the reasons why UNITY ELECTRIC HEATING is used by responsible authorities for important buildings, such as the Town Hall illustrated, is because **maintenance costs are lower.**

The only component part of a Unity Heater which deteriorates at all in use is the nickel chromium element wire itself. In Unity Heaters the heavy gauge wire is designed to operate at a black heat although this grade of wire is usually used at bright red heat. The result is that this element will give literally many years of service and is not likely to need replacement for 15 to 20 years.

When this replacement is needed it can easily be made at a cost of about 10 per cent. of the original installation.

Opinions differ as to the life of an electric wiring installation and it will vary according to the specification covering this part of the system. The life in any case runs into many years.

Prominent authorities who have had extensive experience with Unity heating assess the maintenance cost at 2% per annum, or less than half the figure generally allowed for a centrally-fired hot water system.

UNITY
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UNITY WORKS, WELWYN GARDEN CITY, HERTFORDSHIRE
London Office:—VINCENT HOUSE, VINCENT SQUARE, WESTMINSTER, S.W.1

Telephones: WELWYN GARDEN 516 and VICTORIA 3118/9.

(Unity heating products are exhibited at the Building Centre, 158, New Bond St., W.1.)

vary from aluminium foil for tea and cigarette packing to battleship equipment; a small section deals with aluminium in architecture and decoration. One of the illustrations is reproduced on this page.

In 1933, a competition was held under the auspices of the Royal Society of Arts for a design incorporating aluminium in the decoration of a cinema vestibule and entrance hall; the larger brochure sent to me by the B.A. Company reproduces a selection from the designs submitted. The judges awarded first prize to Mr. John Carter of Kings Lynn. I like Mr. Carter's ceiling and wall treatment quite well, but find myself rather irritated by the glass screen guarding the staircase sandblasted "to represent curtain folds." Let glass be glass, and curtains be curtains! Six others of the submitted designs are reproduced. Being a methodical sort of person, I would have liked to place these two brochures side by side on the same shelf as companion books dealing with different aspects of the same material, but . . . well, 7 in. by 9 in., and 15 in. by 10 in. do not make tidy companions.



A complete ship's cabin, as exhibited at the Salon des Artistes Decorateurs, Paris. The walls are of aluminium alloy, with thermal insulation of "Alfol" (aluminium foil). The furniture and fittings are also of aluminium alloy.

Concrete and Colour.

The drabness of such thoroughfares as Victoria Street, Queen Victoria Street, High Holborn and oh! so many others creates in me depressions far greater than any that could possibly be sent to us from Iceland via the B.B.C. Most of us would welcome an era of "brighter architecture." We would like to see buildings with colourful and cheery exteriors. Personally, I like the glistening blackness of the *Daily Express* building and I like, too, the egg-shell colour of the concrete slabs used in the construction of the Dorchester Hotel. I have sometimes thought that these two buildings might make very pleasant neighbours.

It is encouraging and stimulating, therefore, to receive from the Cement Marketing Company a brochure describing the production of coloured pre-cast concrete slabs for facing external or internal walls which, it is claimed, will provide a permanent non-dirt-collecting surface in a wide range of colours. The brochure contains a number of coloured perspective drawings which illustrate well the use of coloured concrete for such buildings as cinemas, flats, garages, factories,

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AND PAINTS



LONDON, W

HYVER HALL

Near HENDON



Architect: H. St. J. Harrison, F.R.I.B.A.
Builders: G. E. Walis & Sons, Ltd., London and Maidstone.

PETRUMITE

IMITATION STONE PAINT

was used for repainting the exterior of this house. The old painted stucco was cleaned and the cracks filled, two coats of "Petrumite" then being applied by brush.

"Petrumite" is an oil paint for use on stone, cement, brick, wood or other surfaces. It looks like stone, and weathers like stone, having a much longer life than the ordinary type of oil paints. "Petrumite" is made in White and several natural stone tints.

See our exhibit on
STAND NO. 286, ROW R,
at the
BUILDING TRADES EXHIBITION, OLYMPIA

Write for full particulars of "Petrumite" and colour card to—

NOBEL CHEMICAL FINISHES LTD., SLOUGH, BUCKS.

(Associated with Imperial Chemical Industries Ltd.)

P. 173.

TRADE AND CRAFT

The Architectural Review, August 1934.

etc. Copies may be obtained from Portland House, Tothill Street, S.W.1. I commend this brochure particularly to those interested in concrete development.

Greenly's First Hundred

Greenly's, Ltd., advertising agents, of 5, Chancery Lane, W.C., have recently issued a small booklet entitled "Greenly's First Hundred." It is no larger than a pocket diary, and contains one hundred reproductions, in miniature, of Greenly's own house advertising; it gives, also, very briefly, an exposition of their service to advertisers. Only a limited number have been printed, and principals of firms who would like to receive a copy are asked to send their applications on their business notepaper.

Congratulations to Dell and Wainwright

Many REVIEW readers will want to join with me in congratulating M. O. Dell and H. L. Wainwright, for having secured the Gold Medal award in the Photography Section of the International Art and Industry Exhibition in Milan. We are a trifle late in our salutations, but the news has only just



Connolly UPHOLSTERY LEATHER

... the *BEST* for Modern
Homes ...

FOR all upholstery, Connolly Leather is the best. Its inherent qualities of strength and durability, beauty of grain, and excellence of finish, are unique. Nor is one's choice of colour confined to the familiar nut brown shades. Connolly's range of VAUMOL Hides affords an almost unlimited selection of colours—fast and washable.

● The hygienic advantages of leather for upholstery are obvious. Where cleanliness is of paramount importance, as in institutions, hospitals, staff hostels, etc., there is nothing better than Connolly leather.

- ★ HYGIENIC
- ★ EASY TO KEEP CLEAN
- ★ SMART APPEARANCE
- ★ BEAUTIFUL FINISH

CONNOLLY BROS. (CURRIERS) LTD., 99-104 Chalton Street, Euston Road, N.W.1. Phones: Euston 1661 (5 lines) Established 1878



*Ilmington Road School, Birmingham—Architects:
Buckland & Hayward, F.F.R.I.B.A.*

This 40-Room School for the Birmingham Education Authority is constructed of the following timber:

**Merchantable Columbian Pine
p.a.r. carcassing.
Clear Rift-sawn Columbian Pine
flooring.
Clear Columbian Pine "V" Joint
Wall and Ceiling Linings.
Clear British Columbia Red Cedar
Weather-boarding.
British Columbia Red Cedar
Shingles for the upper portion of
the walls and roof.**

Since its completion the architects have designed four playing-field pavilions in the same construction.

● For further information regarding these timbers apply to THE

British Columbia Timber Commissioner

BRITISH COLUMBIA HOUSE,
1 & 3 Regent Street, London, S.W.1.



*A setting of
the 'Panella'
Gas Fire.
Architect:
Geo. Checkley,
A.R.I.B.A.*

The 'Panella' Gas Fire is the essence of simplicity. It requires no fender and has no trivet. It can be built-in at or above floor level, as desired. The 'Panella F' has an inner frame of chromium plate, which, in addition to its brilliance of finish, protects the outer frame of the fire from the high temperature area—a great advantage from the point of view of permanence of colour. The radiants are of the 'Beam' type, extremely durable and emitting a 'softer' warmth, with a sensation of greater comfort. In brief, the 'Panella' embodies in a design of particular usefulness the experience of the largest gas fire makers in the world.

Panella GAS FIRES

First of their type

Full details and illustrations of the various models and finishes will be sent free on application to the Davis Gas Stove Co., Ltd., 7 Stratford Place—London, W.1.
(Opposite Bond Street Underground)

Radiation

filtered through to me in a very vague sort of way. I telephoned D. and W. for detailed information, but they, like most (I nearly said all) great craftsmen, are far too modest. Apparently they entered four photographs as part of the British exhibit—three were photographs which had been taken during the past two years, especially for publication in the REVIEW; the fourth, which I reproduce overleaf, was taken for Messrs. Troughton and Young, in connection with their Ultralux advertising. Dell and Wainwright obtained the award in competition with all comers from all nations.

A Business Reorganisation

Messrs. Stoner and Saunders are making an important change in their organization. Since the establishment of the company in 1926 their work has been confined to the execution of architectural leadwork. They have now reorganized their staff and re-equipped their works and are in a position to carry out every kind of architectural metalwork in addition to leadwork. They have recently published lists showing their registered designs of cast-iron rainwater heads, pipes and gutters and will shortly be sending copies of these to all architects, builders and builders' merchants. Copies may be obtained immediately upon application to their present offices. In the near future they plan to move to more extensive headquarters, but, for the present, communi-

cations should be addressed to 20, Woodfield Road, London, W.9.

Change of Address

Messrs. Humphries, Jackson and Ambler, Ltd., ask me to notify readers that they

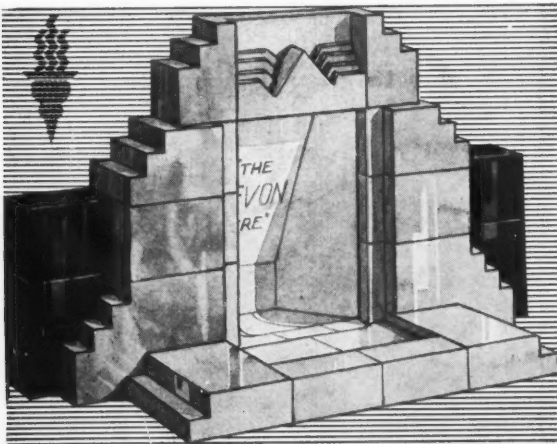
have now removed from Norfolk Street, Strand, to larger and more convenient offices on the first floor at 24, John Street, Bedford Row, W.C.1. Their new telephone number is Holborn 0234, and their telegraphic address is Venticase, Holb, London.

The Buildings Illustrated

The general contractors for the Staff House for Hospital for Sick Children, designed by Messrs. Stanley Hall and Easton and Robertson, were Messrs. Leslie & Co., Ltd. Among the artists, craftsmen and sub-contractors were the following: Eric Munday, Ltd. (lettering), W. Aumonier and Sons (sculpture), Williamson Cliff, Ltd. (bricks), South Western Stone Co., Ltd. (stonework), A. D. Dawney and Sons, Ltd. (structural steel), Kleine Co., Ltd. (fireproof construction), Frazzi, Ltd. ("Paropa" roofing and partitions), British Challenge Glazing Co., Ltd. (patent glazing), Dent and Hellyer, Ltd. (cast lead, plumbing and sanitary fittings), Acme Flooring and Paving Co., Ltd. (wood-block flooring); Diespeker & Co., Ltd. (terrazzo), Benham and Sons, Ltd. (central heating); Davis Gas Stove Co., Ltd. (gas cookers); William Sugg & Co., Ltd. (gas fixtures and gas fitting); Drake and Gorham, Ltd. (electric wiring), Carter and Aynsley, Ltd., Joseph Kaye and Sons, Ltd., Nettlefold and Son, Ltd. (door furniture), Crittall Manufacturing Co., Ltd. (casements); Dennison Kett

& Co., Ltd. (iron staircases), Educational Supply Association, Ltd. (sliding partition), G. Jackson and Sons, Ltd. (decorative plaster), Wainwright and Waring and A. R. H. Maxted, Ltd. (metalwork), W. W. Jenkins & Co., Ltd. (marble), Martin Van Straaten & Co., Ltd. (tiling), John Stather and Sons, Ltd. (wallpapers), D. Burkle and Sons, Ltd. (fixed furniture), Waygood-Otis, Ltd. (lifts), Gent & Co., Ltd. (electric clocks), Betterways, Ltd. (name indicator), Millars' Timber and Trading Co., Ltd. (Jarrah wood blocks for flooring).

The general contractors for a house at Beaconsfield, Bucks, designed by Stanley Hamp, F.R.I.B.A., were Messrs. G. H. Buckland & Co., Beaconsfield. The artists, craftsmen and sub-contractors were as follows: W. Salter Edwards & Co. (asphalt roofs); H. A. Oakeshott & Co. (fireplaces); W. N. Froy and Sons, Ltd. (sanitary fittings); Yannedis & Co. (door furniture); Crittall Manufacturing Co., Ltd. (casements).



Design S426.

There are literally hundreds of different designs for the Devon Fire surrounds to choose from—all pleasing and all scientifically planned to make the most of the coal they burn. Types of fire bottom are various, though mostly we have favoured the famous Devon Granitic fireclay bowl construction. See a Devon Fire. See for yourself how solidly it's built. We're always pleased to show Architects our works and showrooms. CANDY & CO., Ltd., Dept. N, Devon House, 60, BARNERS STREET, Oxford Street, London, W.1.

**'THE
Devon
FIRE'**



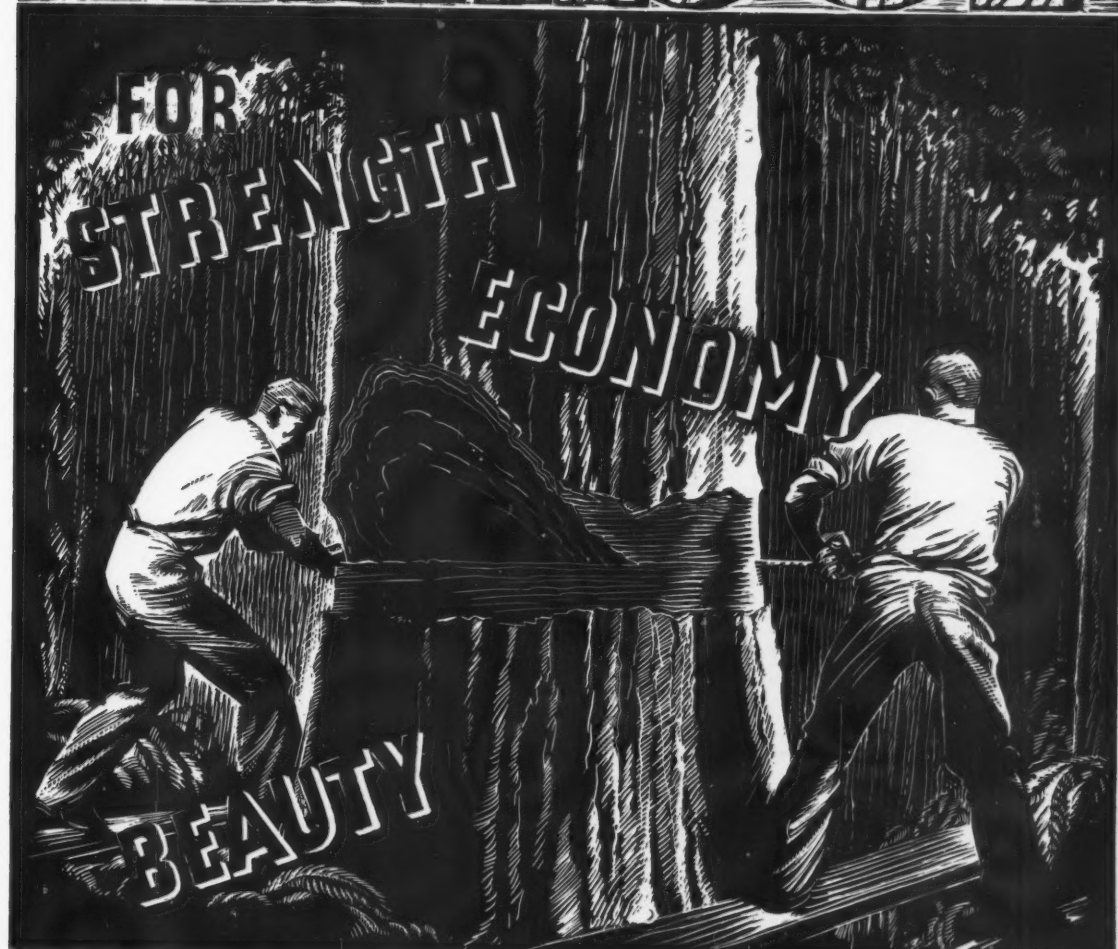
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'ALAKRON' is an Alloy of Aluminium possessing strength, lightness and a high degree of permanence in resisting atmospheric action. It needs no painting and does not stain adjacent surfaces. For indoor or outdoor use.

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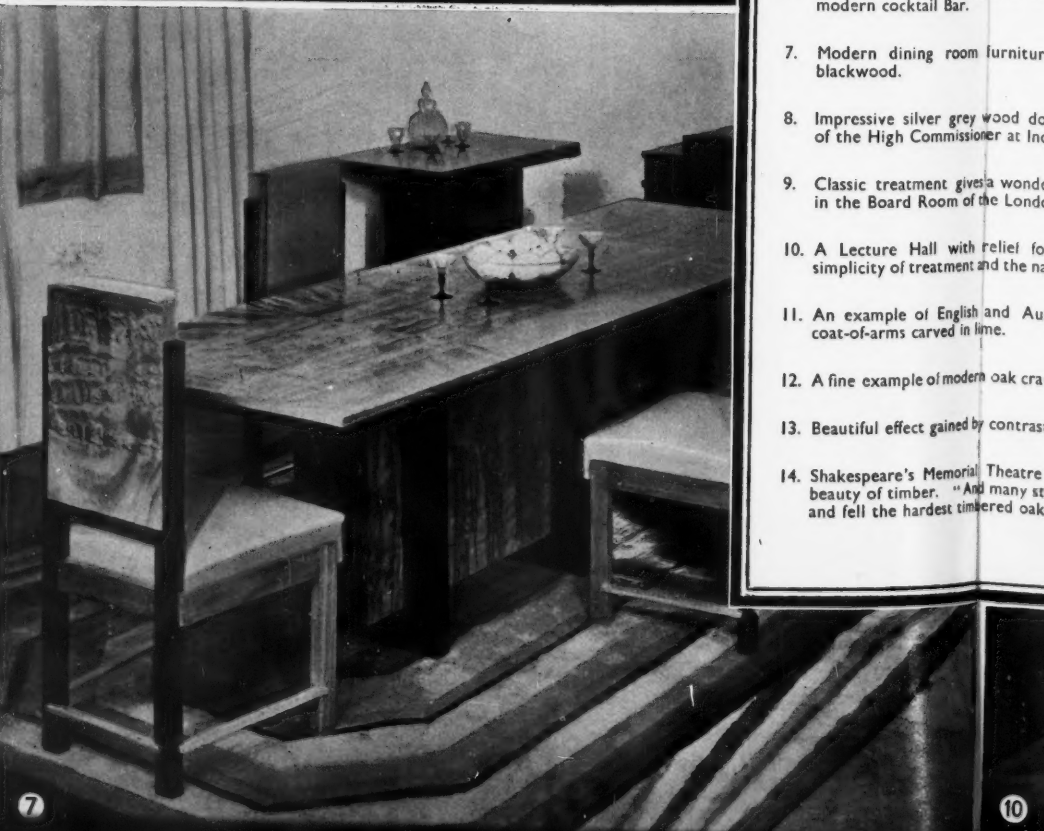
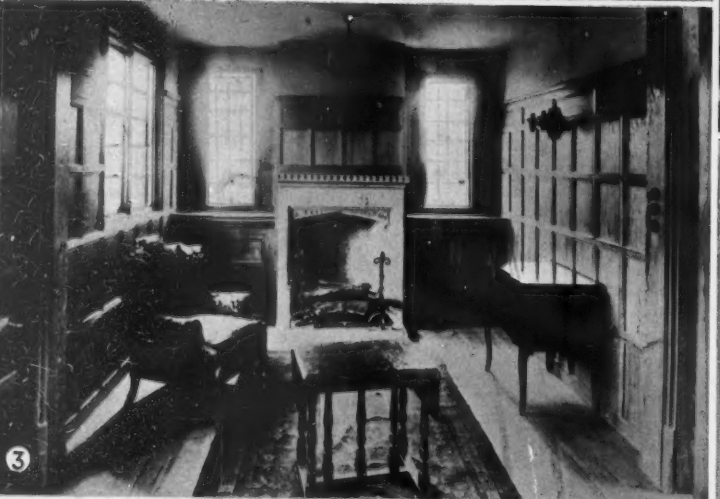
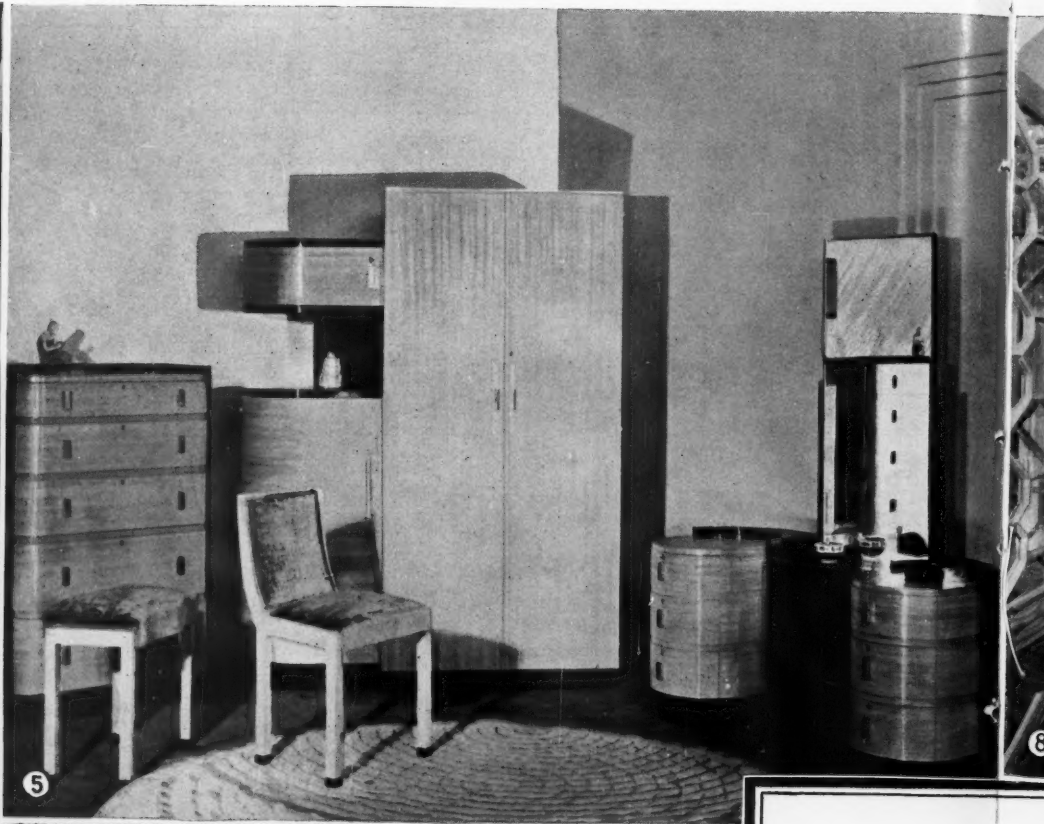
Timber

FOR
STRENGTH
ECONOMY
BEAUTY



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Timber makes life more rich,



1. Carved wood panel in mahogany figures designed by Frank Brangwyn.
2. An example of English oak panelling.
3. An example of panelling in Canadian hemlock and British Columbian cedar.
4. Dignity of oak in ecclesiastical furniture.
5. Modern lines in bedroom furniture of blackwood.
6. Flush walnut panelling used with blackwood in modern cocktail bar.
7. Modern dining room furniture of blackwood.
8. Impressive silver grey wood door of the High Commissioner at India.
9. Classic treatment gives a wonderful effect in the Board Room of the London Chamber of Commerce.
10. A Lecture Hall with relief for simplicity of treatment and the natural beauty of timber.
11. An example of English and Australian coat-of-arms carved in lime.
12. A fine example of modern oak cradle.
13. Beautiful effect gained by contrast of light and dark wood.
14. Shakespeare's Memorial Theatre, Stratford-upon-Avon, showing the beauty of timber. "And many stout and fell the hardest timbered oak."

ch, more warm, more beautiful



wood panel in mahogany—three life sized signed by Frank Brangwyn.

of English oak panelling in a hotel lounge.

le of panelling in Canadian timbers, Western and British Columbian pine floor.

oak in ecclesiastical furnishing.

nes in bedroom furnishing executed in ash wood.

nut panelling used with striking effect in a cocktail Bar.

dining room furniture in mahogany and d.

the silver grey wood doors to the ante-room High Commissioner at India House.

reatment gives a wonderful sense of solidity Ward Room of the London Life Assurance Co.

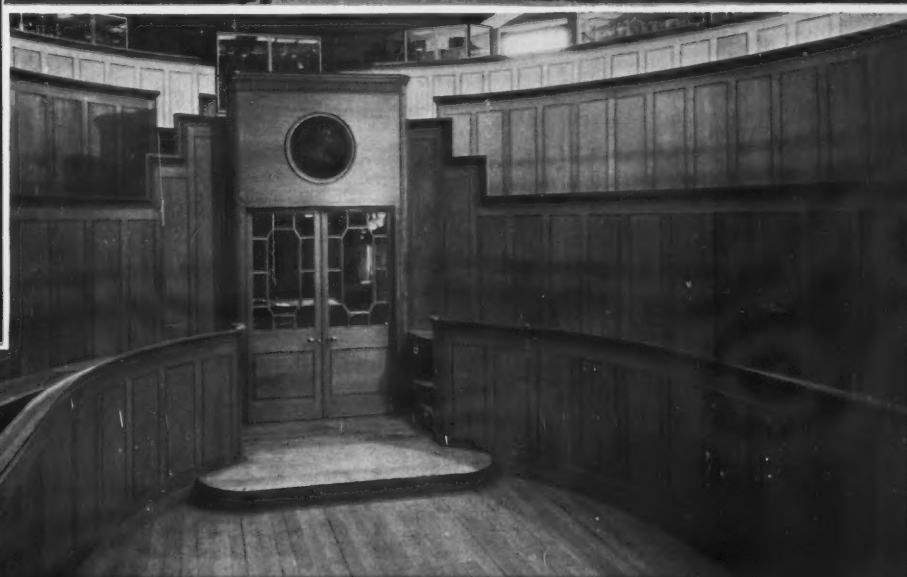
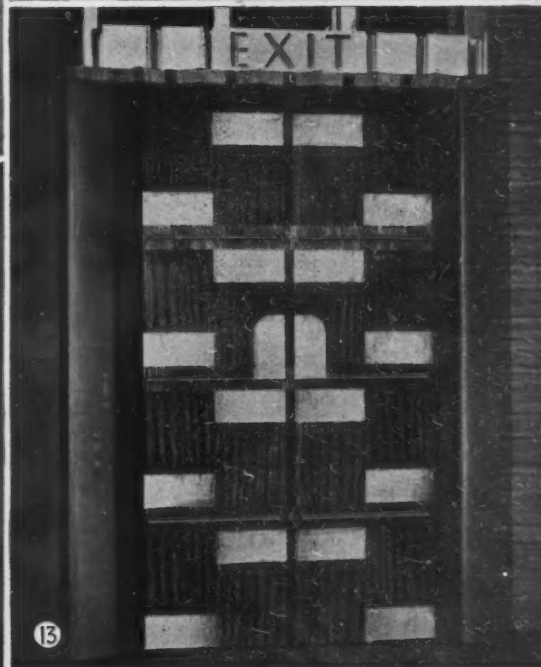
e Hall with relief for its effect on the of treatment and the natural beauty of wood.

ple of English and Australian walnut with ms carved in lime.

ample of modern oak craving in college chapel.

effect gained by contrasting colour and grain.

are's Memorial Theatre honoured with the timber. "And many strokes . . . hew down the hardest timbered oak."



USE CHART*

TRADE NAMES	BOTANICAL NAMES	DESCRIPTIONS AND REMARKS	USES	TRADE NAMES	BOTANICAL NAMES	DESCRIPTIONS AND REMARKS	USES
ASURA ...	MITRAGYNE MACRO-PHYLLA.	A greyish brown wood. Very easy to season and work.	Mouldings, Furniture, Panelling.	OAK (JAP.)	QUERCUS SPP.	Mild oak with smaller figure than other oaks when quarter sawn.	Panelling, veneers, furniture, shop and office fittings, etc.
ALDER ...	ALNUS GLUTINOSA.	Soft brown coloured wood. Easy to work.	Plywood, Carving, Turnery.	OAK, SILKY.	CARD- WELIA SUBLIMIS.	Prominent figure when quarter sawn, giving a large amount of silver grain.	Panelling, furniture, doors, etc.
AMERICAN ROCK ELM.	ULMUS RACEMOSA.	Fine grained elm, tough and strong.	Boat building.	PINE, AMERICAN YELLOW, EASTERN WHITE, QUEBEC PINE.	PINUS STROBUS.	A soft pine of excellent working properties.	Pattern making, carving, panelling, blackboards. Fixtures.
ASH (AMERICAN WHITE)	FRAXINUS AMERICANA	Sapwood cream to white in colour. Heartwood brown. A very strong wood with excellent elasticity.	Automobile body work construction. Bent wood work. Ply-wood.	PINE, SCOTS. RED OR YELLOW DEAL. EUROPEAN REDWOOD.	PINUS SILVESTRIS.	Sapwood, whitish to pinkish. Heartwood straw colour to golden red.	Chief constructional wood, window frames, staircases, doors, flooring, telegraph poles, railway sleepers, etc.
ASH (ENGLISH).	FRAXINUS EXCELSIOR.	No heartwood. Colour pinkish cream throughout. Hard tough wood.	Bent woodwork. Furniture, Sports Goods.	PINE, WESTERN AMERICAN WHITE.	PINUS MONTICOLA.	A soft pine which produces a wood almost as good as Pinus Strobus.	Special joinery, panelling, fixtures.
AUSTRALIAN BLACK BEAM	CASTANOSPERMUM AUSTRALIS.	Dark rich colour, few woods can be dressed with greater facility. Tough, durable.	Furniture, Cabinet Making, Panelling.	ROSEWOOD, BRAZILIAN.	DALBERGIA NIGRA.	Lighter in colour than Indian rosewood, capable of an excellent figure and finish.	Veneers, furniture, fittings.
BALSA WOOD.	OCHROMA LAGOPUS.	One of the lightest woods known averaging from 5 to 14 lbs. per cubic foot.	Models, Refrigerators, Packings etc.	ROSEWOOD, INDIAN.	DALBERGIA LATIFOLIA.	A very heavy, dark coloured wood.	Veneers, furniture.
BEECH, ENGLISH.	FAGUS SYLVATICA.	Pinkish brown, easy to work. Should be seasoned immediately after falling.	Chairs, Furniture, Woodblock Flooring.	SATINWOOD EAST INDIA.	CHLOROXYLON SWIETENIA.	Golden yellow wood, highly figured with ribbon and broke mottle.	Veneers, panelling, furniture, inlay.
BRITISH COLUMBIAN PINE, OREGON PINE, DOUGLAS FIR.	PSEUDOTSUGA TAXIFOLIA.	Obtainable in large sizes free from defects. Grain varies from coarse to fine. Flooring should be rift sawn.	Constructional work, piling, flooring, plywood doors, window frames, etc.	SIBERIAN PINE.	PINUS SILVESTRIS.	An excellent quality timber. Very clean and free from knots produced by the same species of European Redwood.	Mouldings, interior fittings, shelves, flooring.
ELM (ENGLISH)	ULMUS CAMPESTRIS	A tough wood with interlocking grain. Difficulty of warping can be overcome by special method of kiln drying.	Panelling, mouldings, furniture, flooring, bent woodwork.	SIBERIAN YELLOW PINE.	PINUS CEMBRA.	A soft pine wood, excellent working qualities.	Panelling. Carving.
GURJAN	DIPTEROCARPUS TUBERCULATUS	A strong reddish brown wood, durable.	Flooring blocks, shipbuilding, railway wagon work, staircases, balustrades.	SOUTHERN PITCH PINE, PITCH OR LONGLEAF.	PINUS PALUSTRIS.	Finest quality of all Pitch Pines. A heavy charged resinous wood, durable.	Bridge and boat building, roofing, panelling, flooring, furniture.
HORNBEAM or BLACKWOOD	CARPINUS BETULUS	A heavy wood, cream to white in colour. Blackwood is hornbeam dyed.	Good flooring wood if not treated with Dye. Blackwood used for inlaying.	SOUTHERN PITCH PINE, PITCH SHORTLEAF.	PINUS ECHINATA.	Ranks second in quality to longleaf pine. Varies in colour and amount of resin.	Constructional work, flooring, boat building.
INDIA LAUREL	TERMINALIA TOMENTOSA	Darker in colour than Indian Silver Greywood, capable of a high finish, should never be treated with a colour polish.	Furniture, Panelling, office fittings.	SPRUCE (EUROPEAN WHITEWOOD, WHITE DEAL)	PICEA EXCELSA.	Colour white, easily worked.	Interior finish, boxes, violins.
INDIAN SILVER GRAY WOOD	TERMINALIA BIALATA	Highly figured wood of great ornamental value.	Panelling, furniture, flooring, doors, etc.	SPRUCE (SILVER SITKA).	PICEA SITCHENSIS.	Very straight-grained wood, silver pinkish sheen. Obtainable in long lengths, free from defects.	Airplane struts, etc., ladders, mouldings, shop signboards.
IROKO AFRICAN TEAK	CHLOROPHORUS EXCELSA	Obtainable in large sizes. Reassembling teak in many of its properties.	Counter tops, furniture, laborator benches, panelling, doors.	SYCAMORE.	ACER PSEUDO- PLATANUS.	Firm white wood, works with good finish, stands alternate wetting and drying. Dyed and sold as Harewood and Weathered Sycamore.	Furniture, panelling, washing and textile rollers, table tops, dairy requisites, etc.
JARRAH	EUCALYPTUS MARGINATA	A Redwood, heavy, durable wood, capable of a good finish.	Woodblock paving, flooring, constructional work.	TEAK.	TECTONA GRANDIS.	A durable fire-resisting wood. Brown to golden brown in colour. Java teak is often figured with black stripes.	Shop building, doors, staircases, panelling, office fittings.
KARRI	EUCALYPTUS DIVERSICOLOR	A Red wood, heavy, somewhat difficult to work.	Constructional work, flooring.	THITKA, BURMA MAHOGANY.	PENTACE BURMANICA.	Of Mahogany colour, a close-grained wood, easy to work, capable of a high finish.	Cabinet, furniture, doors, etc.
MAHOGANY, AFRICAN LAGOS.	KHAYA GRANDIS.	Obtainable in large sizes. Not as fine a texture as the SWIETENIAS.	Veneer, Panelling Furniture.	TURPENTINE	SYNCARPIA LAURIFOLIA.	A close-grained wood. Durable, especially in water.	Wharf construction, piling, etc.
MAHOGANY, HONDURAS.	SWIETENIA MACRO-PHYLLA.	Lighter in colour and weight than Spanish Mahogany.	Furniture, Veneers, Shop Fittings.	WALNUT (AFRICAN).	LOVOA KLAINIANA.	This wood belongs to the Mahogany family. Somewhat of a walnut colour, often with prominent black stripes.	Panelling, staircases, doors, etc.
MAHOGANY, SAPELI.	ENTANDROPHRAGMA SPP.	Good woods with strip and ribbon figure.	Veneers, Panelling, Furniture.	WALNUT (AUSTRALIAN).	ENDIANDRA PALMERSTONII.	On a walnut colour often highly figured with mottle or broken mottle figure. Difficulty of conversion can be overcome.	Panelling, doors, office fixtures.
MAHOGANY, SPANISH OR CUBAN.	SWIETENIA MAHOGONI.	Ranks first amongst all Mahoganies. Rich red colour. Capable of an excellent finish.	Veneers, Panelling, Furniture, Office fittings.	WALNUT (ENGLISH).	JUGLANS REGIA.	Producing a nut-brown coloured wood often striped with black and purple lines.	Veneer, panelling, doors, furniture. Gun stocks.
MANSONIA, OFUN, APRUNO.	MANSONIA ALTISSIMA.	An excellent wood to be used in place of walnut.	Panelling, furniture.	WALNUT (FRENCH).	JUGLANS REGIA.	Usually darker in colour than English walnut.	Veneer, doors, furniture.
MAPLE (HARD ROCK).	ACER SACCHARIUM	A very hard wearing wood, often producing figure.	Dance Floors, Furniture, etc.	WALNUT (ITALIAN).	JUGLANS REGIA.	This wood has more contrast in colour than French or English.	Panelling and veneers.
MARBLEWOOD, ANDAMAN, ZEBRAWOOD.	DIOSPYROS OOCARPA.	A striped black and oatmeal coloured wood.	Panelling, usually in conjunction with other woods, furniture, etc.	WESTERN HEMLOCK.	TSUGA HETEROPHYLLA.	Clean wood with firm grain. Easy to work.	Flooring, panelling.
OAK (AMERICAN WHITE).	QUERCUS ALBA	Mild oak, easy to work, seasons well.	Furniture, mouldings, cooperage work, etc.	WESTERN RED CEDAR SHINGLEWOOD.	THUYA PLICATA.	Extremely durable, red in colour, light in weight, easy to work.	Shakes, shingles, weather-boards, panelling, doors, garden furniture, wooden houses.
OAK (AUSTRALIAN)	EUCALYPTUS REGENS, E. OBLIQUA.	Colour of ash when freshly worked, changing to colour of oak on exposure.	Flooring, large window frames, mouldings.				
OAK (ENGLISH).	QUERCUS ROBUR Q. SESSILIFLORA.	Hard, strong; producing excellent figure on quarter sawn. Durable.	Constructional work, beams, rafters, carving, furniture, flooring, fencing, gates, Veneers.				

* This Chart is necessarily incomplete. The Timber Development Association will be glad to provide any additional information about these or other timbers. Address your card or letter to the Timber Development Association, London Chamber of Commerce, E.C.4.

