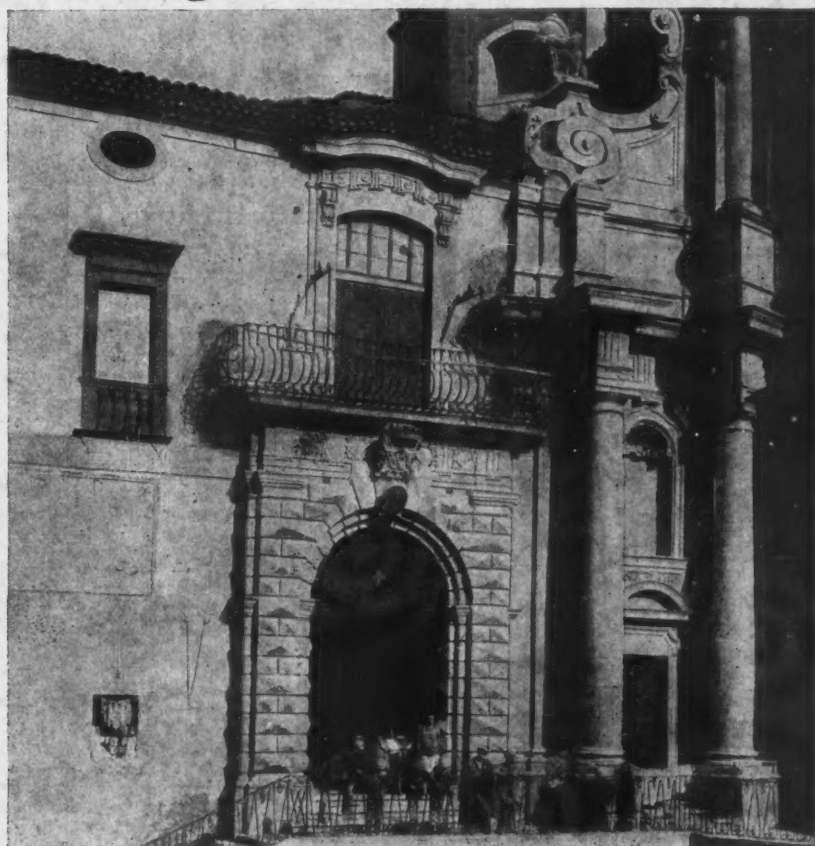


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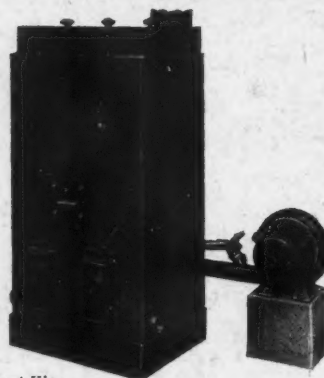
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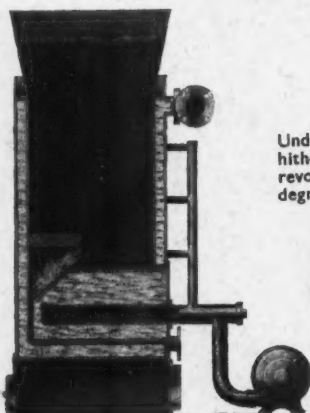
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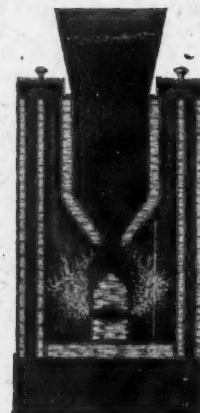
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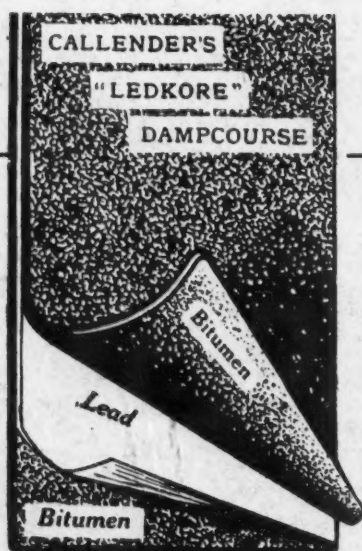
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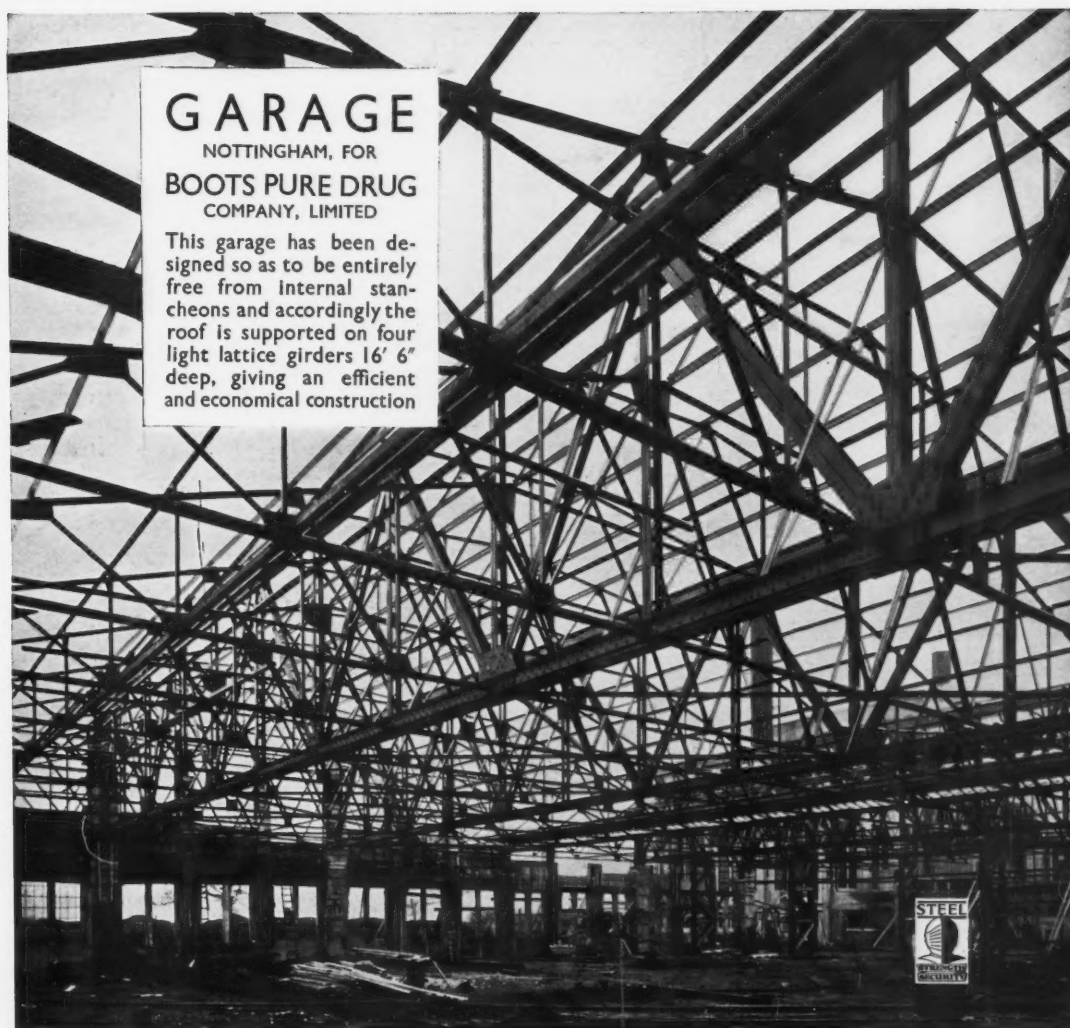
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THE ARCHITECTURAL REVIEW

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Vol. LXXVI, No. 455

October 1934

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Period Revivalism—very different from Period Style Furnishing. The bedroom in the Paris flat of M. Nicholas du Plantier. The walls and ceiling are in rose cyclamen and draped with white organdie curtains. The dressing-table is mirrored, with the candelabra in crystal. Further illustrations will be found on pages 135-137.

PLATE I

October 1934

R o g e r F r y

By Peter Quennell

"AND now," said the lecturer, glancing keenly at his audience and motioning them with the tip of his lecturer's wand to the midmost figure of a large "Descent from the Cross," projected on to the screen over their heads—"and now we come to the Imposing Central Mass." Caught up in the abstract beauty of the composition, it did not occur to him that for the great majority of his audience—old ladies who had assembled to enjoy a lecture on Flemish or Italian art—it was a novel and somewhat disconcerting experience to hear the Founder of their religion referred to *tout court* as an "imposing mass" or watch devotional symbolism disintegrate into significant form. They left the room, startled and bewildered. . . . There may be some readers, I imagine, who will find in this anecdote yet a further proof of the attitude of arrogant and inhuman superiority, supposed by those who neither liked nor knew him to have characterized Roger Fry; but there are many, I am sure, both among those who knew him personally and those who knew him only through his writings, who will discover in the little story and in the picture it conjures up the reflection of a charming, extraordinarily gifted and unusually single-minded human being—a man so young, even during the sixth decade of an uncommonly active and laborious life, that I read of his death with as great a sense of shock as if I were reading of the disappearance of a member of my own generation; for Roger Fry neither looked nor seemed his age.

He remained wonderfully young and wonderfully vital. Perhaps, more than

anything else, it is an aptitude for enthusiastic discovery that keeps men young; and this aptitude Roger Fry retained in full strength to the very end of his career. His native sensibility never grew stagnant; the acquisition of knowledge did not entail a gradual petrification of all the other faculties of mind and soul; and as I remember him displaying the "Scythian bronzes" that he sometimes purchased from a Chinese dealer, praising a modern book or discussing his own English version of the poems of Mallarmé—an undertaking on which he was always at work but which he did not live to finish—I visualize him, not as a distinguished elderly man, but as the iconoclast who brought post-Impressionism to London. Since that period, the movement he sponsored had been accepted; but the generous fervour of the revolutionary was still in his eye. . . .

He was a professor and a revolutionary in the same person—revolutionary because his love and knowledge of the past did not preclude him from embracing the immense possibilities of the future; professor and expert because his sensitiveness to every form of plastic beauty had led him to investigate the continuity of artistic development all over the world, till his position as critic and historian was firmly established. In this field, his judgment was authoritative. Definite and downright, often sweeping, now and then—should one attempt to raise the standard of one's own petty preferences, prejudices and ill-considered preconceptions—even a trifle crushing, never was he in the smallest degree pontifical; for, though he had the firmness that comes of superior know-

ledge, he had none of the fossilized fixity of the learned man. His downrightness was the reverse side of his enthusiasm; he contradicted emphatically, since he felt strongly.

Above all, his attitude was supremely disinterested. I have re-told the story, printed at the head of this article, not so much as an instance of the slight misunderstandings that were apt to arise between Roger Fry and the less intelligent section of the public for which he catered, but as an illustration of the single-mindedness and simplicity with which he addressed himself to every æsthetic problem. He had the happy faculty—a faculty, by the way, which in middle life I think that he carried rather too far—of disassociating a work of art from the emotional or traditional halo that, for too many of us, still constitutes its immediate and superficial charm. Such considerations could not blur his critical view. The most kindly of friends, the most sympathetic of literary critics, he had very little patience with the sentimental and muddled spirit in which the average man perambulates a picture-gallery, for muddled emotion was a thing that he detested. In a picture, an imposing mass was—an imposing mass; inconceivable that it should be valued or measured otherwise.

In such questions, he was accustomed to speak up loud and clear. One of the more engaging examples of Roger Fry's courage and candour is to be found in a discourse delivered before the Royal Institute of British Architects, during May, 1921. It provoked a good deal of indignant commentary. Sir Reginald Blomfield had his usual say; *The Times* devoted half a column to his animad-

versions; and an architectural journal summed up the position by remarking that the whole business had received far too much prominence.

"We believe," added this paper "if the Press would pass a self-denying ordinance and give absolutely no report of foolish sayings or doings that we might in a few decades purge our life from notoriety hunters. For it is obvious that misguided persons will do what they know is wrong or absurd if they are only supported by sufficient notice, while a cold douche of absolute silence would free us from a plague of

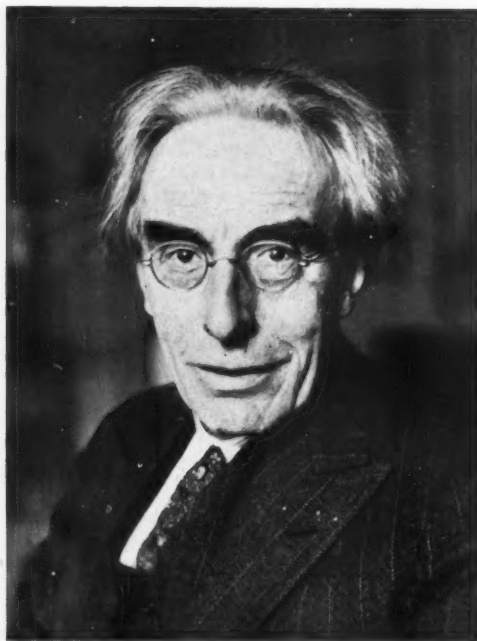
decadent writers, futurists, would-be revolutionists, and others . . ."

Now, to describe Roger Fry as a "notoriety hunter" would at any time have been malicious and inaccurate; and this particular lecture (since reprinted by Messrs. Chatto and Windus in pamphlet form) shows just the reverse of those qualities that this paper in its wisdom saw fit to impute. The tone of the lecture is combative without being aggressive; it is stimulating, revivifying, and attempts to administer a salutary shock to the somewhat atrophied conscience

of the modern architectural profession, without affronting individual susceptibilities. The title of the pamphlet limits its scope. Under the heading, *Architectural Heresies of a Painter*, Roger Fry assembles a number of unprofessional—and sometimes unorthodox—theories and beliefs, and attempts to illustrate them by concrete instances of good and bad design.

I cannot detail his contentions one by one. Taking them all together, it is odd to notice how many of these so-called "heresies"—heresies, indeed, only twelve years ago—have since passed into the vocabulary of architectural appreciation. The first heresy emitted runs as follows: "We have substituted for the art of architecture the art of dressing buildings according to the fashion"; and the lecturer backs up this provocative but undoubtedly truthful statement by a discussion of architectural pastiche—good, bad and indifferent—in every shape and form. Heresy No. 2 is also worth quoting: "This phenomenon is more or less world-wide. In the false architecture of modern Europe which results, the English is distinguished by its lack of the sense of scale." Fry notices that not a few Continental buildings—particularly French buildings, say the *Grand* and the *Petit Palais* and the *Pont Alexandre III*—though aesthetically just as worthless as their English equivalents, are redeemed by the breadth and boldness with which they are conceived.

In Heresy No. 4, the lecturer distinguishes between "two possible kinds of beauty in a building: (1) What I call natural beauty, which is also the beauty of a locomotive and a panther, and which results from the clear expression of function. (2) Aesthetic beauty which results from the clear expression of an idea." That second kind of beauty, we are told later, is "essentially the same as that of sculpture"; and he next proceeds to give an extremely interesting definition of the beauty he has in mind. Finally, he passes judgment on modern architecture: "Modern conditions and modern science have put into the hands of architects the greatest opportunity in the history of the world. They have missed it completely" . . . Looking back on the architectural record of the last ten years, who can deny that the lecturer was right? What was true in 1921 is even closer to the truth in 1934. If we are to evolve a genuine style of contemporary architecture, we shall need more critics as bold and disinterested as Roger Fry.

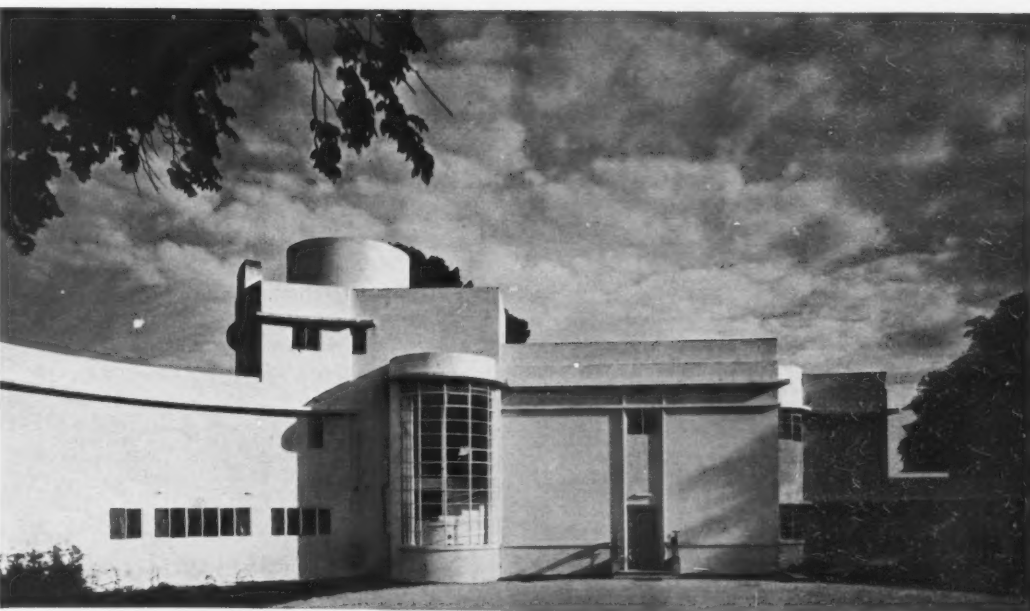
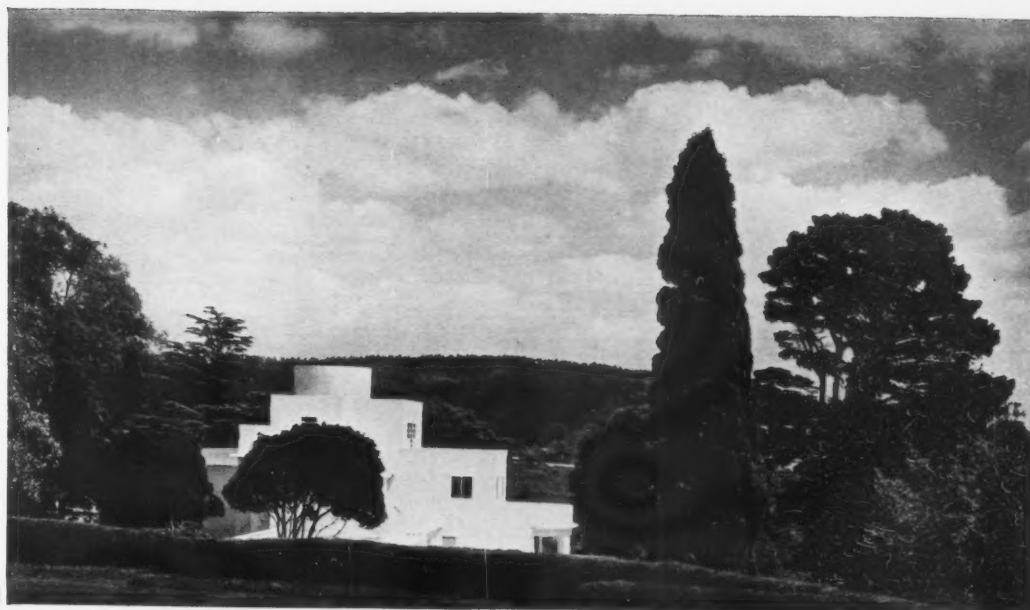


Roger Fry, who was the son of the late Sir Edward Fry, was born in 1866. He was educated at Clifton College and King's College, Cambridge, and took his B.A. after gaining a double first in Natural Sciences. When he devoted himself to art, he studied first under the late Francis Bate, and later in Paris. In 1911 and 1913, Roger Fry organized the first Post-Impressionist exhibitions at the Grafton Galleries. Among his early publications were the "Discourses" of Sir Joshua Reynolds and the monographs on Giovanni Bellini and Paul Veronese. Among his later works were "Vision and Design," and "Transformation." For a time Roger Fry held the position of Curator at the Metropolitan Museum, New York. Exhibitions of his work were held frequently in London, and he contributed to the London Group. He was appointed Slade Professor of Fine Art at Cambridge in 1933. The positions he held are, however, relatively unimportant compared with his personal influence on contemporary life. As the propagandist of all that is implied in the name Cézanne he became the prophet of a new sensibility which has become more or less common to all educated people. The reactions on architecture have been tremendous.

This house overlooks a tremendous view across the Weald, and is therefore designed on what amounts to a series of platforms. It stands on a plateau at Holmbury St. Mary, Surrey, amidst a group of fine trees, but the extensive views to the south are not seen from the entrance side until one has passed through the house on to one of the loggias, where the whole extent of the Sussex Weald to Chancetonbury and the South Downs is suddenly disclosed with a view of the sea through a gap, by Shoreham. Growing in the garden are palms fifty feet high, and also many of the rarer shrubs uncultivable at Kew; it is within an hour's journey from London.

The whole of the exterior of the house has been rendered in white cement and carborundum, and electrically polished to a surface resembling white marble. The soffits of the projecting ledges and the ceilings of the loggias are glazed a viridian green.

Two outside garden rooms have been contrived for use as retreats, entirely detached from the house and with views of the garden scene. To the south of the house a blue swimming pool has been constructed, with amusing gaily painted dressing cubicles, reminiscent of a Continental plage.

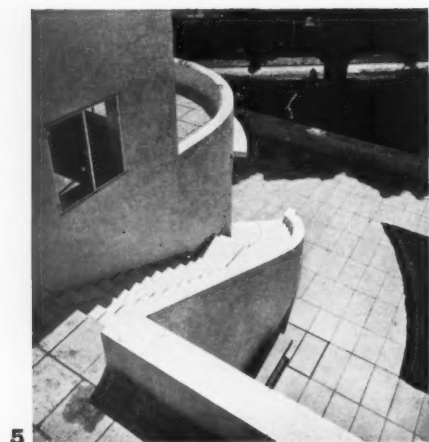


1. The house seen from the west, with Leith Hill in the background. 2. View from one of the outside garden rooms. 3. Entrance front.

Photographs by M. O. Dell and H. L. Wainwright, staff photographers to THE ARCHITECTURAL REVIEW.

*The House of
WILFRID GREENE, K.C.*

A HOUSE WITH A VIEW : JOLDWYNDS



From the roof garden on the top floor, 4, an external staircase runs down to sun terraces on the first floor, 5, which in turn lead down to one on the ground floor, and thus to the gardens, 6. This last great terrace is formally treated and planned with three textures of paving, turf and water. The retaining walls are of reinforced concrete, rendered in white cement. 7 shows a view of the house from the gardens looking back at the terrace shown in the bird's-eye shot in 6. 8. Looking back up the stairs down which you have come in the preceding photographs. 9. A general view of the same front—the south front—showing the series of terraces, and the swimming pool before the house.





7

OLIVER HILL, ARCHITECT



8



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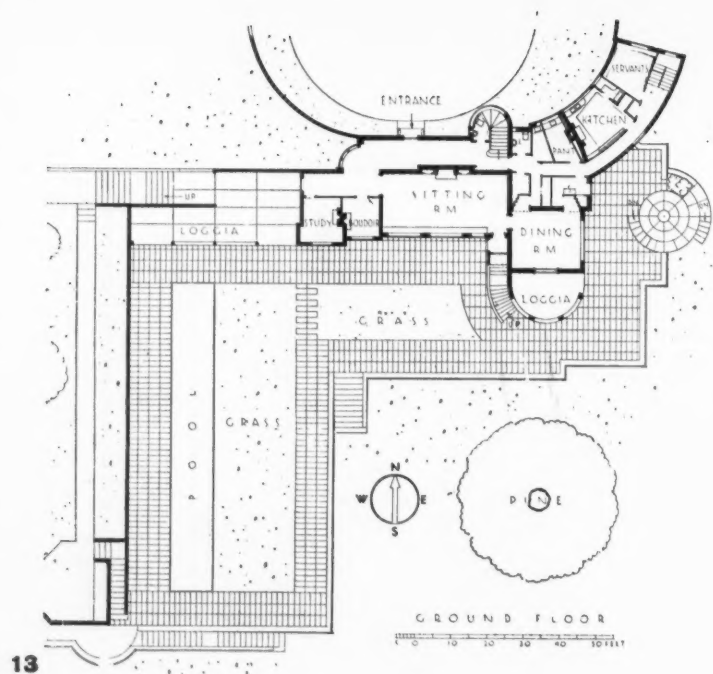
JOLDWYNDS, SURREY 117



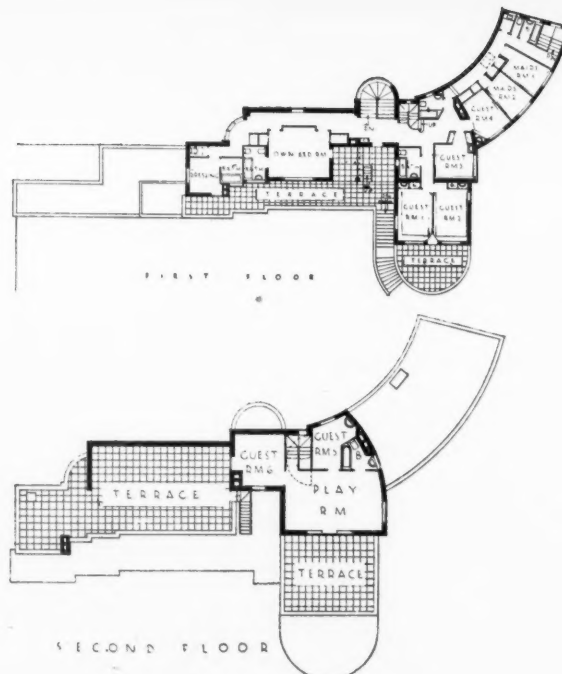
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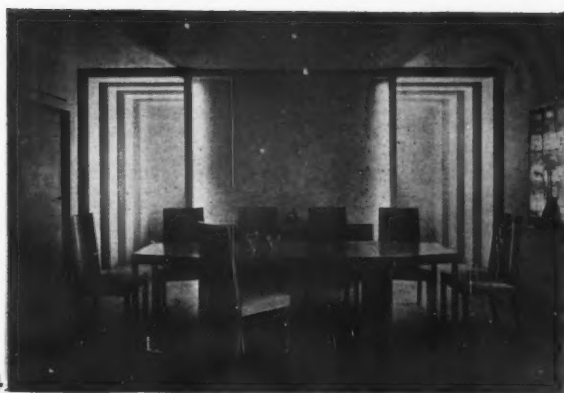
S E C O N D F L O O R



12

Door and floor details. On the ground floor are the Living Room, Study, Boudoir and Dining Room, which has adjoining it the East Loggia available for meals.

The Entrance Hall, 12, has walls and ceilings of polished plaster, the colour and texture of ivory and a floor of Travertine coloured Biancola, inlaid with design motifs in mosaic of coral, jade and silver colour. The door, 10, is of verdigris copper, with flanking gazelles of the same colour. The Staircase, 12, has treads of ivory coloured composition, with lighting by long tubular lamps from obscured positions.



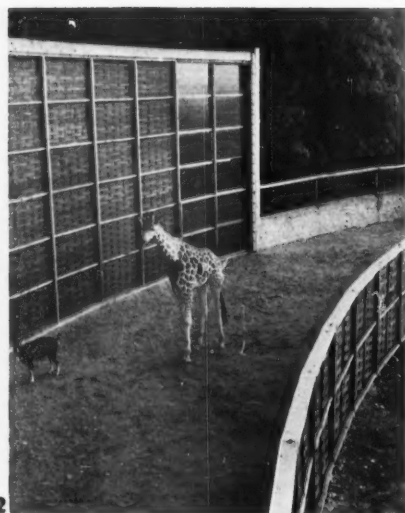
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The Dining Room, 11 and 14, has a white composition floor, white combed plastic painted walls and ceilings and furniture veneered with ivory coloured shagreen, upholstered in white calf. On one side of the room are panelled recesses, leading to the servery, which, as the plan shows, act as a screen to mask it.

THE GIRAFFE HOUSE AT

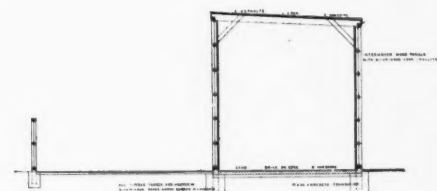
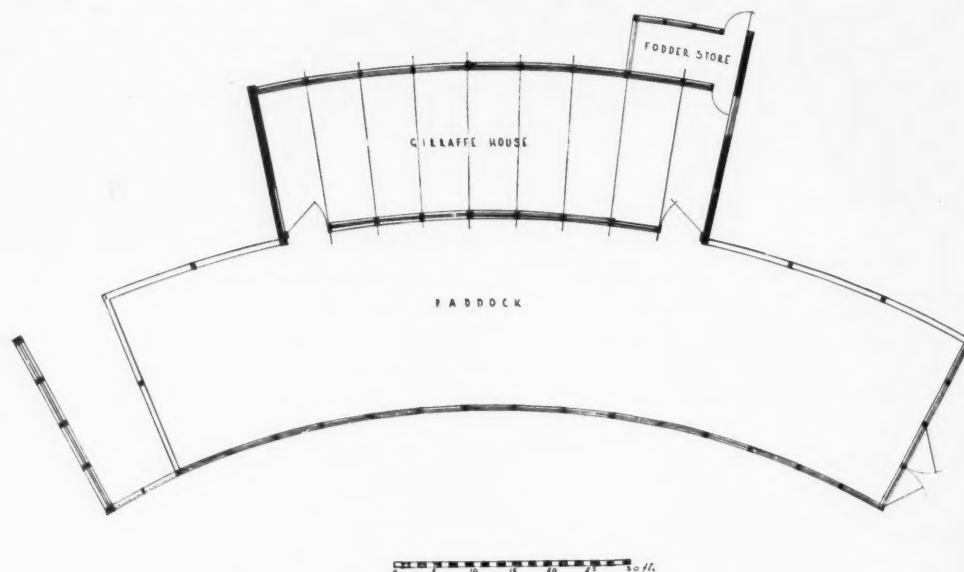
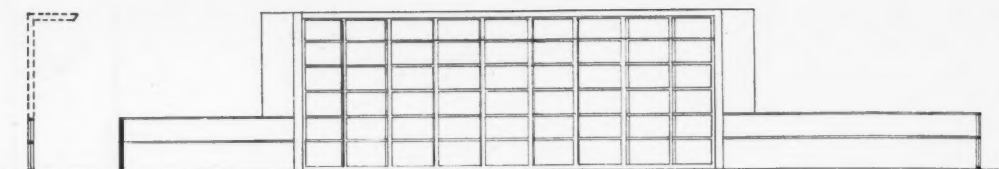


1



2

JOHN HAVINDEN



3

1. View showing specially high screen to protect the giraffes from cold winds.
2. General view of exterior and interior walls.
3. Elevation, plan and section.
4. The open gates to the grass paddock.
5. Detail of glass and cork panels, which are interchangeable.

Since the completion of its house the giraffe at Whipsnade has shown exceptional ill-temper, to the extent, among other things, of killing its companion. In consequence the Zoological Society have had to add a double system of fencing and make several other alterations to the original plans. The house is framed and the walls are of standard panels, formed of 1 in. compressed bituminous cork slabs, covered on both sides with asphaltic mastic, which renders them waterproof. The standard panels are easily interchangeable, either to replace a damaged panel, or to insert a window. The glass panels are of the same standard size as those of cork, and are of ordinary obscured glass protected by expanded

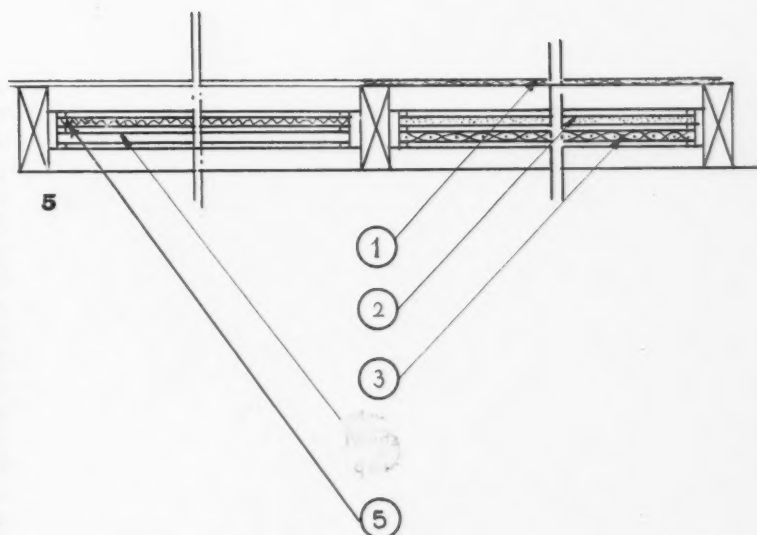
metal. The exact area and position of windows is alterable and is to be fixed after the reactions of the giraffes have been observed. On the interior the wall is protected with horizontally laid tongued and grooved boarding. This protection is necessary since giraffes are in the habit of licking their way through any obstacle. The boarding, however, protects the structural members. The exterior is protected by means of a woven mesh of wood, which gives a texture not only in keeping with the Bedfordshire landscape, but also with the marking of the giraffes themselves. The side walls are constructed of fletton bricks, which give rigidity to the lighter framed walls, and heavy swing doors are



JOHN HAVINDER

attached to them on special channels. In front of the house is a sandy paddock, with a screen all round to protect the giraffes from the cold south-east winds. The giraffes spend the greater part of the year in this paddock, and are only locked into the house during exceptionally cold weather. On these occasions the house is heated with electric radiant heat. Ventilation is effected by ventilators in the roof which completely change the air once in an hour. The general shape of the design has been chosen to fit the curvature of the site, and the position, which is perhaps not the best, was settled to avoid the cutting down of trees. The fencing and several other alterations, including the window, are only temporary.

1. Horizontal boarding fixed on structural members. 2. Bituminous compressed cork, waterproofed with asphaltic mastic. 3. Interwoven wooden fencing panels treated with creosote. 4. Opaque glass panels. 5. Expanded metal grille, protecting glass. 2 and 3 are fixed together in a pre-fabricated panel, and fitted between the structural members. This also applies to 4 and 5.





CAMERON KIRBY, ARCHITECT

Photographs by M. O. Dell and H. L. Wainwright
Staff photographers to THE ARCHITECTURAL REVIEW.

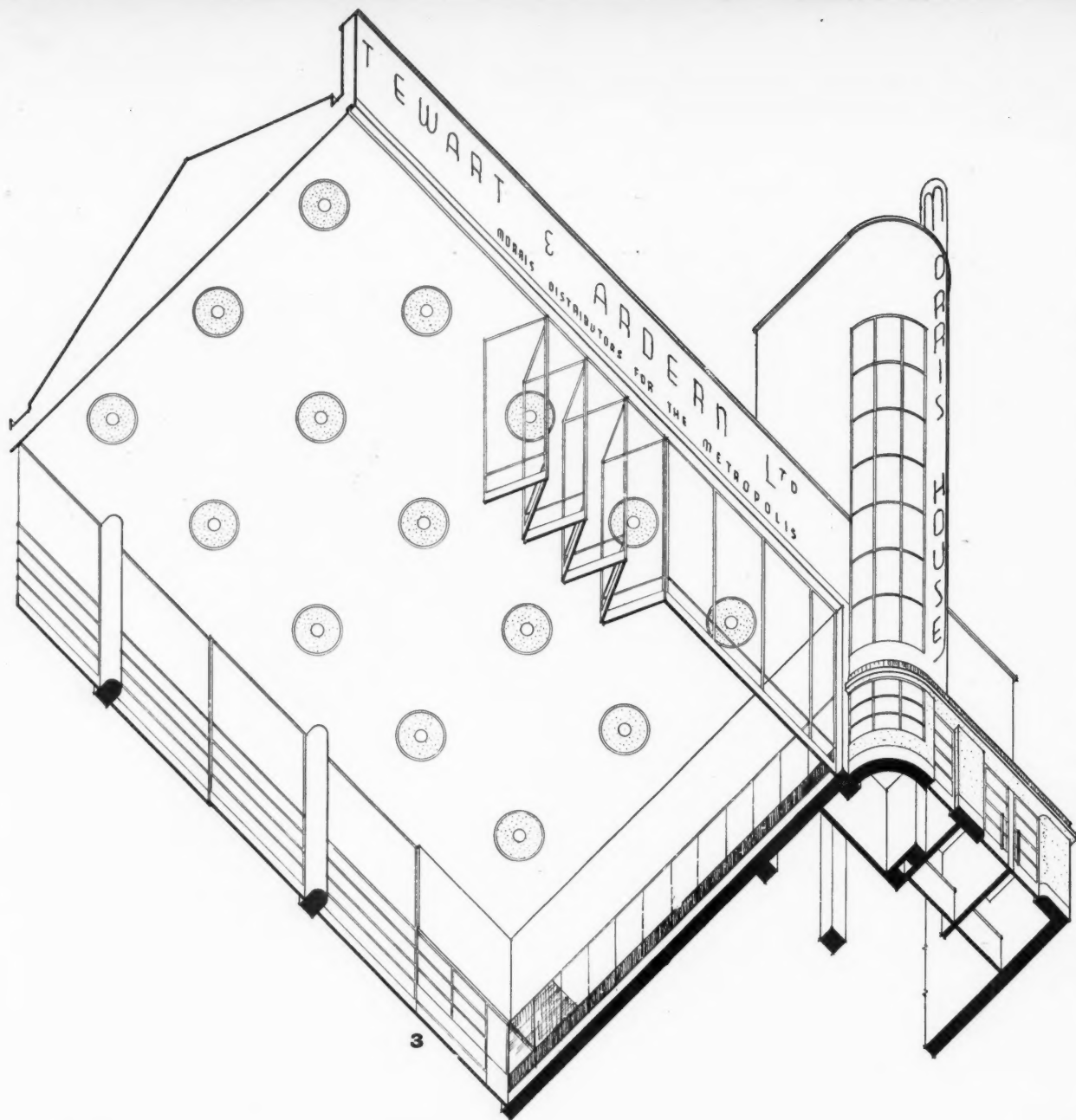
A series of Car Service Stations is being erected for Messrs. Stewart and Ardern, Ltd., throughout London, designed by Cameron Kirby. The aim has been to obtain a design which, although varying for each individual site, retains a characteristic that is observable in them all. The features, which enable the public to pick out at a glance the Car Service Stations as being those of Messrs. Stewart and Ardern's, are two: the Tower, which can be seen from a great distance both by day and, when illuminated, by night; and the wide span shop front of over 60 ft. clear by 14 ft. high, which is fitted with a special design of sliding-folding door supposed to be the largest of its kind in Europe. The door enables the Showroom to be opened cut direct to the public, and

allows cars to be taken out on to the forecourt. A roadway has been formed for easy access to all departments. The building is steel framed with an open lattice girder over the large front span. It is cased in brickwork and the front portion rendered in artificial Portland stone. The rear elevation has rustic flettons distempered. Heating generally is by hot air system from unit heaters, and the Showroom hot air is blown through anodized aluminium grilles. Neon lighting has been used externally both to advertise the name of the firm and to form an harmonious composition with the building. 1. An exterior view of the Tower, Showroom, Petrol and Oil Unit. 2. The Tower, common to all Stewart and Ardern Service stations. It is illuminated by night.

CAR SERVICE STATION AT STAINES



2

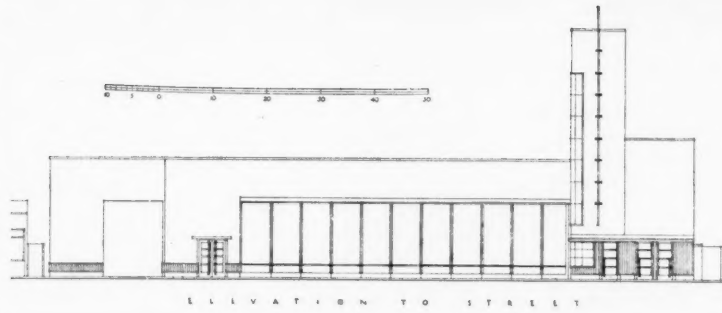


The showroom is planned to give maximum frontage and view of cars to the general public, and a separate entrance has been provided when the sliding-folding front is closed. Running round the walls slightly above the floor level is a rubber band, which has been specially designed to act as a buffer and prevent cars being damaged. It can be seen under the window on the left in 5. Off the showroom are the administrative offices, and behind is the dispatch bay, divided off by glazed metal sliding screens. The internal lighting is by means of 4 ft. diameter flush ceiling fittings with a 2 in. iridescent aluminium margin. 3. Axonometric drawing of the front, looking into the showroom. 4. A night view. 5. Showroom and reception bay.

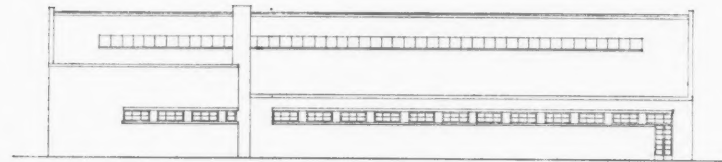




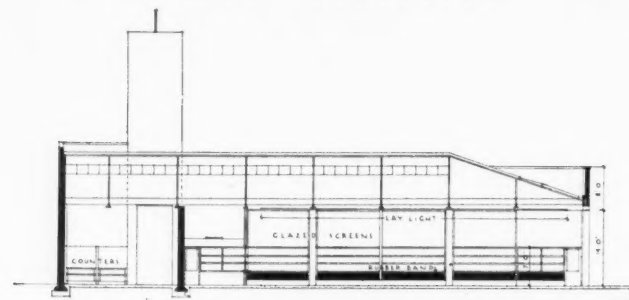
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ELEVATION TO STREET

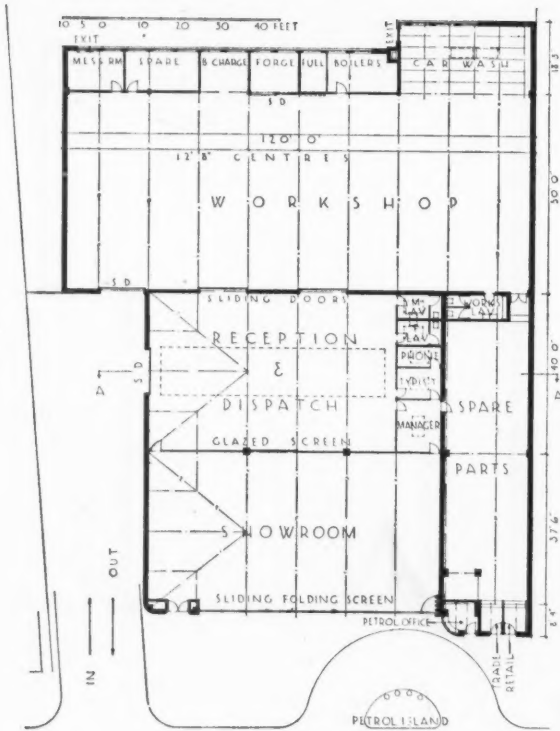


BACK ELEVATION

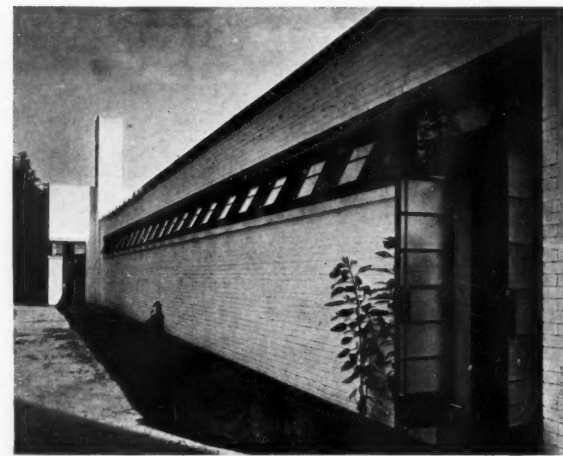


CROSS SECTION A-A

8



7



9

The rear of the premises is occupied by a spacious workshop, off which are the Forge, Battery Charging Room and Car Washing Bay. It has steel trusses, open roof, and large continuous roof lights on both sides of the ridge. The floor is of granolithic, with non-slip and dustless finish. The benches are in metal, and are portable. There is a large Spare Parts

Store, fitted with a system of enamelled metal bins and racks, to enable both wholesalers and the public to obtain spare parts of every description. 6. The service and repair depot. 7. Ground floor plan. 8. Elevations and section. 9. The back of the workshop.

CAR SERVICE STATION, STAINES

ANOTHER AT ILFORD



11

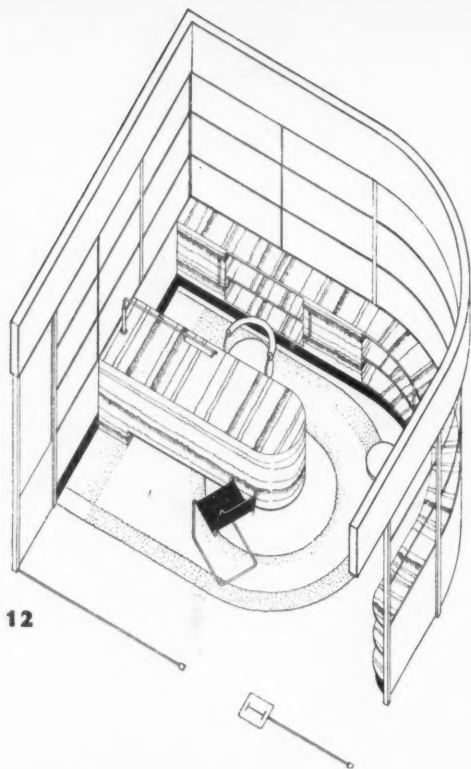
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The building at Ilford is steel frame and brick, with a facing of reconstructed Ketton stone slabs, relieved by Neon name signs on a wood backing. The front of the Showroom is set back from the building line, leaving space available for display. The service station entrance leads past the petrol and oil pumps to a gangway parallel with the main workshop, where spare parts may be bought and possible troubles diagnosed. 10. A view of petrol pumps and the end wall of the showroom. 11. The entrance to the service station and oil pump unit.

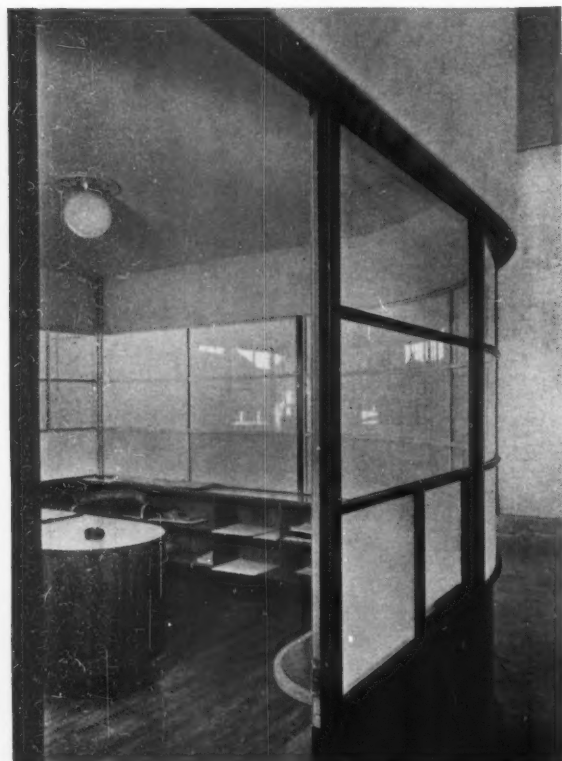


Photographs by M. O. Dell
and H. L. Wainwright, staff
photographers to the A.R.

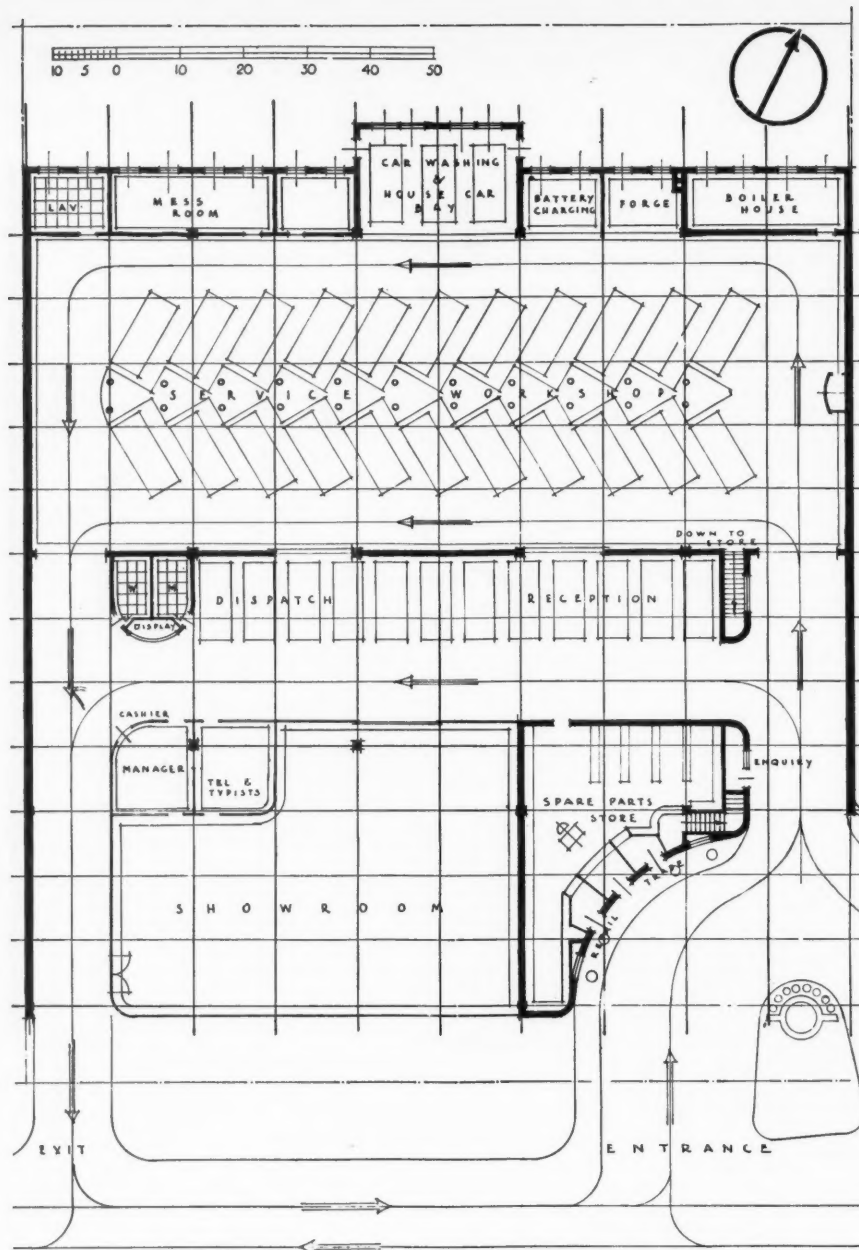
CAMERON KIRBY, ARCHITECT
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12



13



14

GROUND FLOOR PLAN

The general colour scheme of the showroom and manager's office is black and silver, with cream walls and ceiling, and maple strip floors. Skirtings and door furniture are in anodized aluminium, with a dado of hard black rubber drawn over a wood core. Showroom lighting is by means of circular flush panels of sandblasted plate glass held in position by an anodized aluminium fixing ring. 12. Axonometric drawing of manager's office. 13. Photograph of manager's office. 14. Ground floor plan.



A corner treatment that recalls the great Italian scene designers. The perfection of this "set" in its proper surroundings makes it all the more extraordinary that northern architects should have sought to "reproduce the Renaissance" with convenient shop and plate-glass windows added on all floors—"suitable for a modern store"—under the pretext of tradition. Such behaviour is, of course, artistic anarchy.

Noto

A Baroque City

By Osbert Sitwell



THE city of Noto, surrounded by orchards, stands on a hillside, a little distance from a curiously transparent sea, about twenty-five miles south-west of Syracuse. Still very seldom visited, though now possessing a hotel at which the stoic can stay, either train or car will carry the tourist there from Syracuse in less than an hour. Yet, until I

took with me a very able professional photographer, of which excursion the accompanying pictures are the fruit, no adequate photographs of it had ever been taken, for its very qualities, its breadth of planning and sharp changes of level, make it most difficult to record.

The history of this phoenix-city is no less surprising than its appear-

ance. In 1693 Sicily was shattered by one of its recurrent earthquakes, and, among other disasters, the mediæval town of Noto, with its crooked, winding streets, full of fierce gargoyles and elegant arched windows, pressed closely together round a tangle of Gothic belfries, was shaken to the ground. (Only one pre-earthquake work of art remains: a most beautiful Madonna, by that exquisite sculptor of the Renaissance, Francesco Laurana, in the Church of the Crucifixion.) The Jesuits, however, soon took the situation in hand, and made full use of the opportunity with which such tribulation had provided them. So Noto became one of the proudest, if least recognized, of the monuments of the Baroque: a model and unique city, which did not owe its being, after the usual fashion, to a long series of ramshackle accidents of time, but was laid out, in the course of two decades, by good and original Jesuit architects, who consulted the convenience of the

future with such effect that, even today, it remains unhampered by modern additions as by relics of the past.

Executed in a beautiful golden stone, the new town rises, terrace on terrace, square on square, to the top of the hill. Those streets which run horizontally along the slopes are very broad, and consist for the most part of imposing churches, approached by great flights of steps, constructed in tiers, of convents and of lofty, architectural screens, the bottom storeys of which are shops, while the upper ones are either shells, through which shows the blue Sicilian sky, or are even used to provide dwellings for the poor. On the other hand, the narrower streets, which intersect these wider

ones at right angles, are devoted to the palaces of the provincial nobility, and disclose the most abruptly climbing perspectives, full of jutting balconies. . . . And here we reach another feature in which Noto excels. In this city the art of the balcony, for which all Sicily is famous, attains its highest and most fantastic development. The rails are of the usual bellying order, decorated with huge carnations and roses of wrought iron; but nowhere else in the island can you find such sculptured supports, so many kneeling Turks in vast turbans, so many mermaids and tritons and negro-slaves, so many winged horses, dragons and dwarfs, creatures of an altogether legendary elegance.

The whole town possesses, distinctly, a style of its own, a modification of the Baroque as seen elsewhere. But the churches seem to fall into two categories; the handsome ones in the main streets; and elsewhere, smaller ones, with cleverly curving façades, which, though built at the same period, seem more Rococo than Baroque in style, and make great play with shields, coronets and scroll work.

Inside, both churches and palaces, judging by the standard of their exteriors, are a little disappointing. So much money, I apprehend, had, during the course of twenty years, been lavished on these mighty platforms, these balustrades and stone-grilles, these spires and arcades, theatres and triumphal arches, that little was left over to spend on interior splendour. Nevertheless, the beauty of the façades atones for this poverty, while, in this climate, all that is needed for comfort is coolness, space and darkness.

Architecture is the most unselfish, the most generous of all the arts, offering its riches to the beholder without stint. And of nowhere is this more true than of Noto. Churches, palaces and shopping streets here provide an unequalled spectacle for the visitor. In addition, they frame to perfection the life of the inhabitants. In the noonday heats of summer these streets might be dead, except that occasionally a tortoiseshell cat flashes across the hot pavers, from shadow to shadow. But after that hour the shutters are thrown back, and an unparalleled vivacity prevails until midnight; and even then the young men are still playing their mandolins and singing to the balconies above them, where veiled figures fan themselves among the little scented winds of the Sicilian night.



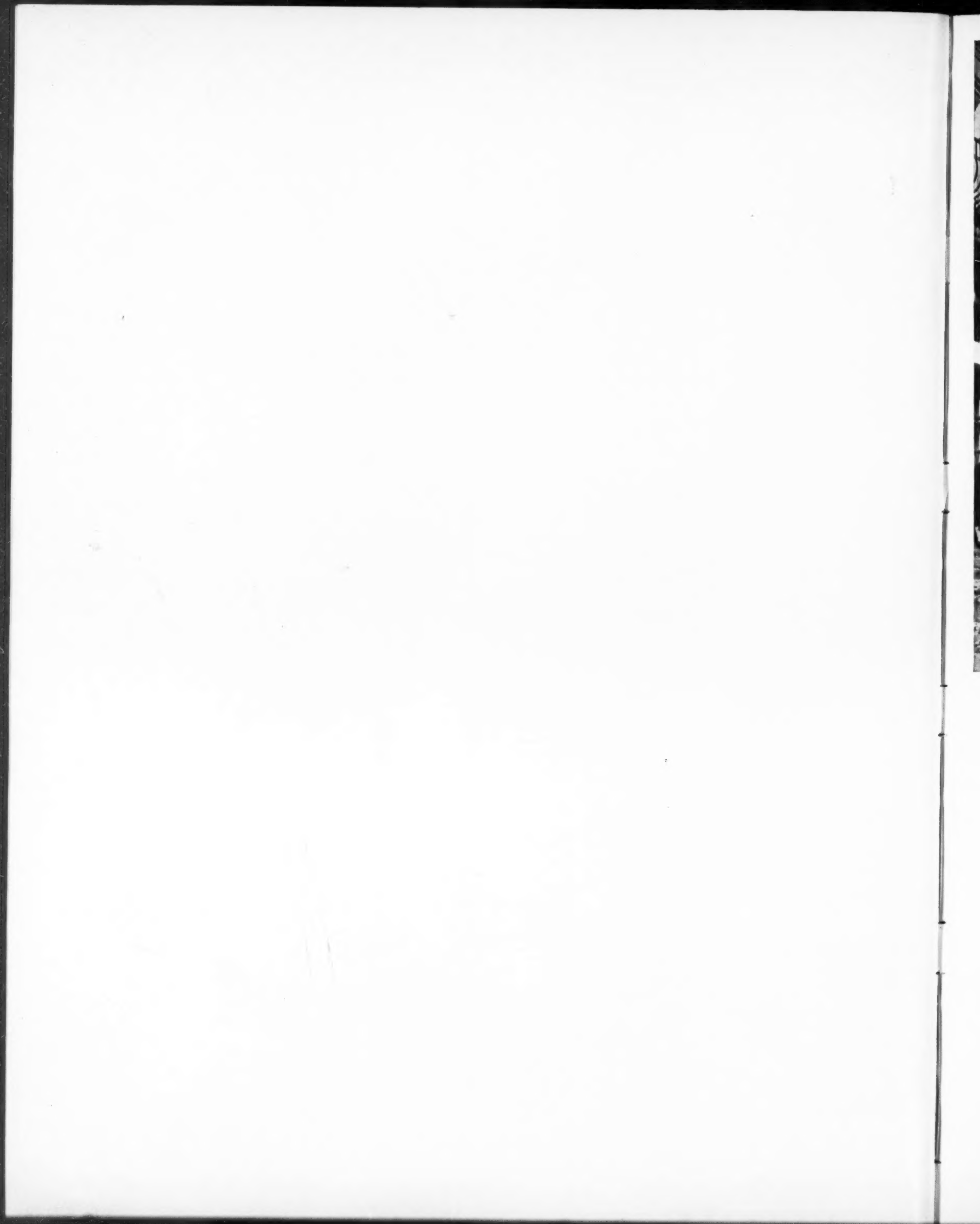
State chair—a work of extraordinary completeness in its own way. That way is not a way to be copied indiscriminately.



Noto. Left: a doorway of a former convent, now used as a barracks. Right: a church with boldly projecting pillared facade, typical of the style employed for the smaller churches.

PLATE II

October 1934



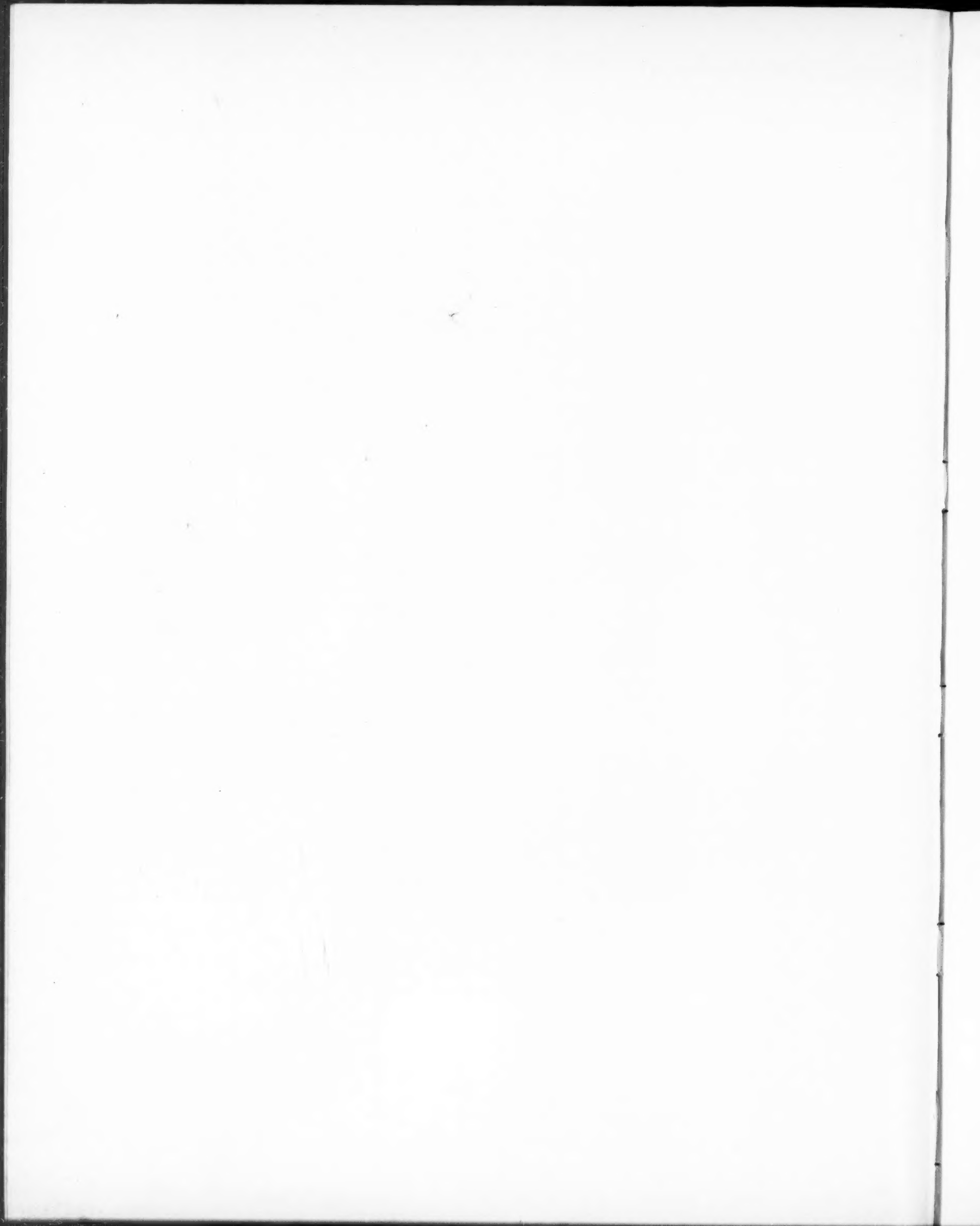


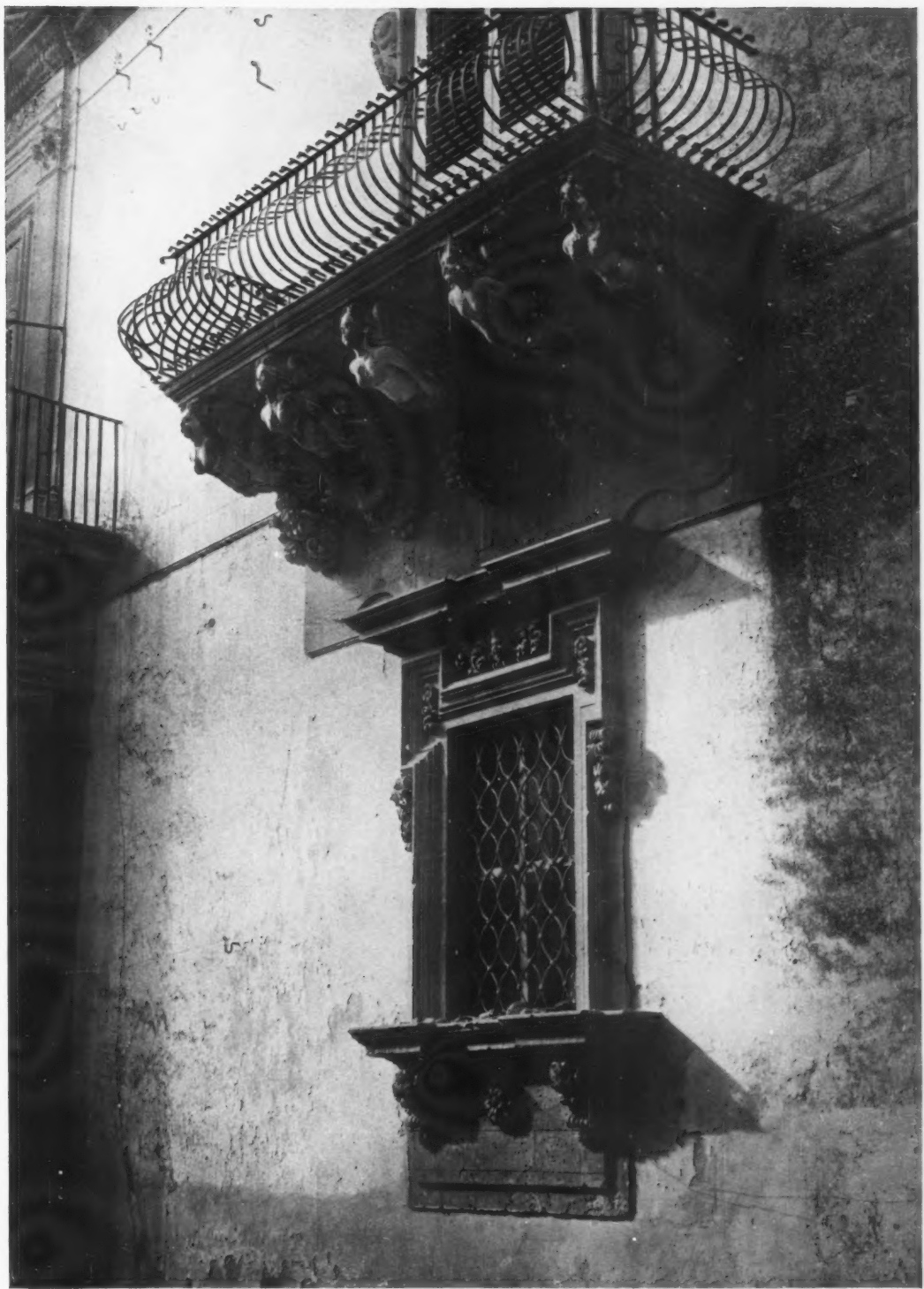
Noto. Left: a typical street in Noto, with overhanging balconies and patterned pavement of tiles and cobbles. Right: a convent and palace, photographed from a great flight of steps outside one of its many baroque churches.

PLATE III

October 1934





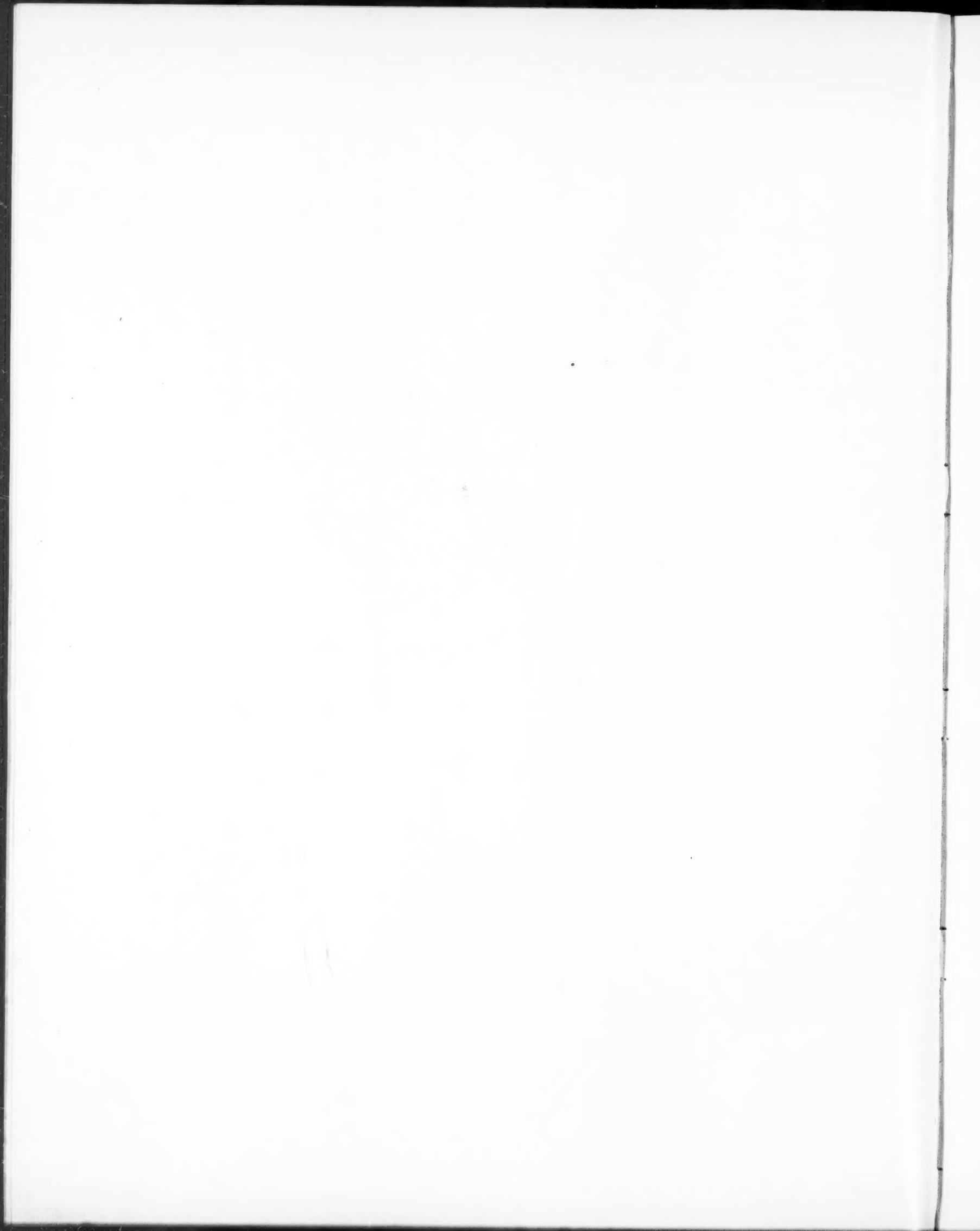


In Noto the art of the balcony, for which all Sicily is famous, attains its most fantastic development. A detail of one of the window treatments shown in the general view in Plate iii.

PLATE IV

October 1934





Scenario for a Human Drama

By P. Morton Shand

It is the purpose of this series of articles to bridge the gap that lies between the normal development of the English house and the appearance of the modern house. Mr. Shand in doing this is working backwards from the present time to Soane. The following is a short summary of what has been described in the three preceding numbers of THE ARCHITECTURAL REVIEW.

SYNOPSIS.

Experiment, invention, modern industry, and the demands of modern life, have completely changed the old methods of construction, and have produced new synthetic materials. It is absurd to impose upon these materials, that are essentially light, the classic forms that are essentially heavy.

Towards the end of the last century building technique and design were far out of date; architects had ceased to be designers and planners of structure and had become specialists in the reproduction of the antique. A little more than a decade ago the buildings of a new architecture appeared, based on a scientific approach to building through an analysis of function. The war was largely responsible for bringing about and speeding up this development. It first brought the machine into its own; it taught us a lot about metallurgy of steel, and increased its production.

Of the men who did the pioneer work Peter Behrens is an outstanding figure. Most of the early experimenters derive directly from him. He was the first architect conscious that nineteenth-century engineers like Eiffel had discovered a thing or two and he realized the value of the machine. His first building [1901] revealed him as a master of spatial design.

He realized that the chief reason why building remained the only important decentralized industry, was that it did not rely on a centralized power supply. In 1910 Behrens first publicly advocated the Industrialization of Building, after he had tried to make the directors of the A.E.G. (the German electrical manufacturing company of which he was architectural advisor) realize the significance of rationalizing construction as a first step towards a planned economy of industry. Also important is the fact that he designed the first standardized office block; the headquarters of the Mannesmann Tube works in Dusseldorf [1911] is a model which has been followed with very slight modifications.

In 1918 Behrens wrote an essay "On Economical Building," in which he postulated that speed and economy could be obtained by rationalization of lay-out; by modernization of the technique of construction, and by the maximum substitution of communal for domestic services.

IV Van de Velde to Wagner

The Wall-breaker

HENRI VAN DE VELDE, the author of that remarkable "Essay On Rational Beauty" [1908], and the present director of the Belgian *Institut des Arts Décoratifs*, was born in 1863. He began as a designer of spidery-looking chairs, which already embody that "harmonious fluid line" he soon became famous for. This, like the many other "emotional lines" subsequently evolved by his *Jugendstil* emulators, was supposed to explain construction by emphasizing it with directional ornament. As these capricious decorative schemes were carried out in the utmost detail, and had also to express their designer's "mood" or personality, they rapidly became intolerably overloaded with the psychologically convoluted formalism that the French hailed or railed as *art nouveau*. Van de Velde has given an illuminating account of these principles, taking staircase balustrades as his example. "Banisters stuck straight into stair-treads do not reassure the eye as being sufficiently stable. I, therefore, make their function of supporting the hand-rail more apparent by giving them visible supports." These sup-

ports were usually parabolically arched because that was the static line of thrust, a fact which had no practical significance whatever. His first building, the Villa Bloemenwerf, at Uccle, near Brussels [1895], is the earliest example of conscious *Raumgestaltung*, and to some extent, too, of the rationalized minimum dwelling. The rooms were broad and low in the English fashion; and there was a proper, even severe, architectural control of the furniture in spite of its luxuriant curvature. His next commission came from those commercial pioneers of modern-style furniture, the Bing Brothers, whose Paris shop he decorated in 1896. De Goncourt dubbed this interior "the yachting style" (seaweed would have been nearer the mark), and compared the dressing tables he saw there to dentists' spittoons: contemporary criticisms that are interesting anticipations of those in which Corbusier's early villas and tubular-steel chairs were ridiculed as "liner architecture" and "surgical ward furniture" a quarter of a century later.

In 1897 Van de Velde went to Hagen, in Westphalia, to design a memorial museum at the invitation of an enthusiastic German patron of *fin-de-siècle* art; and it was as a



Adolf Loos

result of his work there that he was appointed director of the Weimar School of Art in 1900. From then until the war he lived in Germany, which he considered and helped to make the nerve-centre of the modern movement. His most famous building, and his last in Germany, was the enigmatical-looking theatre at the Cologne Werkbund Exhibition of 1914 that has since been demolished.

Van de Velde was the first to break up the rigid structural divisions between room and room by which the units forming the "suites" of continental houses were walled in as though they were groups of cells. He exulted in new mechanical inventions like electric light (Germany has to thank him; if only indirectly, for some of her worst fittings), and was tireless in preaching new forms of our age, for our age, by our age.

An excellent interior planner, he opened windows literally as well as metaphorically, giving his rooms good and sensible shapes; but the exteriors of his houses usually went wrong because he failed to achieve an exteriorization of their organic unity. Though its earliest pioneer, he lost much of what he won for *Raumgestaltung*, by informing his surfaces with a coarse and florid *Raumkunst* that was much easier to copy. He has always remained loyal to his "line" (notwithstanding changes in



Josef Hoffmann

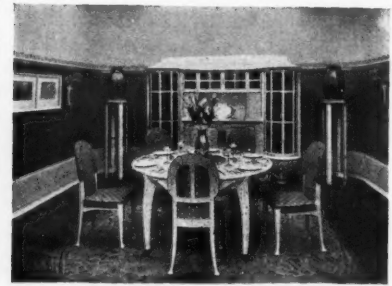
taste and materials), as may be seen in the staterooms of the *m.v. Prince Baudouin*, the latest addition to the Dover-Ostend service.

Architecture = Ornament

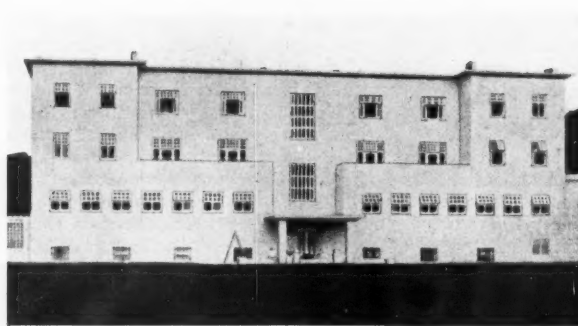
Josef Hoffmann was born in 1870, the same year as Adolf Loos, and in the same province, Moravia, of what was then Austria, but is now Czechoslovakia. Like Olbrich, he had been a founder of that cradle of *art nouveau*, the Vienna Sezession [1898], though his only building which reflects its influence is the celebrated Palais Stoclet in Brussels [1904] that owes quite as much to Mackintosh. Hoffmann believed that the architect ought to rid himself of preconceived preferences and prejudices, because it is always possible to design well in the idiom of every manner. In this honourable, if dangerous, eclecticism he was often astonishingly successful, thanks to his remarkably sure and fertile decorative talent. But as he always considered arts and crafts his true field he was never able to free himself from ornament for long. And this delicate ornament had no organic relation to the structure of his homely and comfortable houses, which were simply freer versions of his master, Otto Wagner's. Hoffmann started with a sober sort of modern English country-house style (Haus Hochstätter, 1906, and the villas in the Kaasgraben, 1912) from which he gradually evolved a more and more individual kind of classicism (beginning with the Vienna house for the Ast family [1909] and culminating in the Haus Sonia Knips, 1924). His first independent building, the absolutely plain, flat-roofed, and all but functional-looking Purkersdorf Sanatorium [1903] seems a chronological anachronism which ought to be postdated by twenty years. This puritan façade treatment never reappeared until 1923; and then only as though under economic compulsion in a municipal tenement block (Felix Mottl Strasse, Vienna [1923]). The Villa Ast, at Velden, of the same year, otherwise severely cubic, anticipates the horizontal emphasis of the linear Neo-Baroque decoration of the Austrian Pavilion at the Paris Exhibition of 1925; in its way a little masterpiece. Hoffmann's only architectural creed was intuition. That is why from first to last there is no real development in his work; and why his leading pupils, like Miës van der Rohe, Gabriel Guevrekian, and Mallet-Stevens, so soon fell under other influences. They could not continue to feel with him (and Mackintosh, the real originator of this ideal) that a room is a work of art which can be made more and more lovely in *saeculo saeculorum* by ringing inexhaustible changes on subtleties of form merging into harmonies of colour. But if Hoffmann has had no school, being in no sense an innovator, he remained for long an outstanding international figure. We owe it principally to him (or pre-war Vienna, which came to mean Hoffmann) that Europe was not submerged by the *Jugendstil*. It is because Hoffmann always refused to be a stylistic



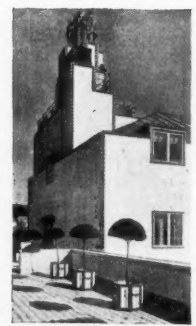
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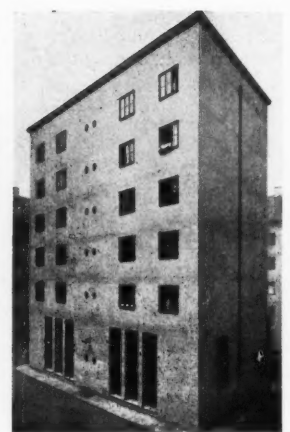
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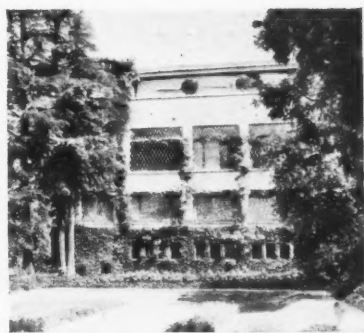


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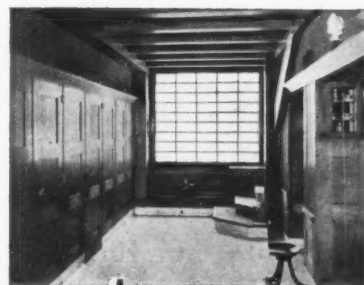


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Henry Van de Velde was the first architect to open up the room. 1. The living-room in the Villa Leuring, Scheveningen [1904] is an early example of how a large window recess gives space and freedom to confined living area. Van de Velde was the first to break up the rigid structural divisions that walled rooms in to form groups of cells. 2. A dining-room [1906] by the same architect. He began as a designer of chairs which embodied the "harmonious fluid line" he is famous for, and which was supposed to explain construction by emphasizing it with directional ornament. These decorative schemes were carried out in great detail, and had to express their designer's "mood" or personality. 3. The Purkersdorf Sanatorium [1903] is Josef Hoffmann's first independent building. Plain, flat-roofed and functional, it seems as though it ought to be post-dated by twenty years. He began designing in this manner, eventually to return to it. Only one building, 4, the Palais Stoclet, Brussels, reflects the influence of the Vienna Sezession—the cradle of *art nouveau*—of which he was one of the founders. From the sober style of 3 he gradually evolved to a more individual kind of classicism, of which 5, the Vienna house of the Ast family [1909] is an early example. The puritanical façade of 6, a dwelling house in Vienna [1924] shows his return to his first manner. Hoffmann's architectural creed was intuition, and thus there is no real development in his work, although he was an elegant designer.



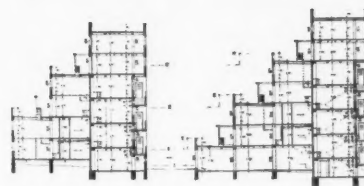
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Adolf Loos was the realist, diametrically opposed to Hoffmann. Hence the famous axiom "ornament = crime." In 7, a house on the lake of Geneva, the frightened client called in another architect to finish it, who filled in the windows with Jacobethan glazing. Loos originally designed them with simple horizontal panes, as shown by the window in 8, the vestibule in the same house; 9, his house for Dr. Scheu in Vienna [1912] is definitely the first house to show all the "modern" elements. It embodies an important new principle. On one side it has been set back storey by storey; an idea which has been further developed in 10, the section of a projected tenement flat in Vienna [1920]. These are probably the first examples of zoning.

imitator, and could reanimate the most hackneyed forms with such urbane elegance, that his decoration is infinitely more supportable to our generation than that of any of his contemporaries.

Ornament = Crime

In spite of a certain superficial similarity between them in some of their houses, Adolf Loos [1870-1933] represents the diametrically opposite pole to Hoffmann. His whole life was one long campaign against that renaissance of decoration of which the *Wiener Werkstätte*, founded by Hoffmann in 1903 in emulation of Morris's workshops, were the fountain head. So much so, indeed, that he is chiefly known by his celebrated axiom, "ornament = crime" (by which he meant that the attempt to create modern ornament was treason to modern progress). In this, however, he had been anticipated by the slogan "*l'objet d'art, voilà l'ennemi*" of the French craftsman Jacques. An uncompromising realist, Loos saw that nothing could be more dangerous for art than a self-accusing admission of its temporary eclipse coupled with a self-conscious and mystic zeal to inaugurate its resurgence. He was, therefore, a confirmed and bitter opponent both of the Arts and Crafts movement and the application of art to industry. In his youth he spent some years in America, working as a bricklayer, where he had been impressed by the rapid rise of a purely industrial civilization predominantly based on standardization. This experience made him insist that the substitution of hand work by machinery was a cold fact that had to be faced and accepted. Thus he made no attempt to "adapt" industrial fittings, for these, he declared, already embodied that elusive "modern style" which was then the emotional goal of all contemporary designers. Loos's views may be summarized as follows: What proclaimed the vulgar futility of the age was that it could not recognize this "modern style" even where, as in table cutlery, that style already existed; and that it bent its formal energy to trying to "antiquitize" every tangible manifestation of its own spontaneous evolution. Far from being its greatest deficiency, the practical failure to produce a *Zeitgeist* decoration was on the contrary its greatest positive achievement; for this demonstrated the attainment of a level of intelligence where function no longer needs to be veiled by adornment. Since we have to live our lives in houses it is preposterous that we should have to move about them circumspectly as though in a museum. Rooms are works of use, not works of art.

As an architect Loos remained consistently true to his severely classical training. He did not reject historic ornament, considering that long familiarity had made it part of our modern culture. No one, he held, had any right to change what was good without sufficient reason and the ability to improve on it. Where he wanted to use a moulding he adopted a traditional model because "there is no further development possible

in such things, and we are clearly unable to invent modern substitutes." This attitude to design produced a curious discrepancy between the interior and exterior of his houses. His details and furniture (he usually preferred Chippendale or Windsor chairs) evince no attempt to evolve new forms. The English home, as the expression of an older and more rationally developed domestic life, was his ideal; and English houses the practical examples he always chose to cite. All his interiors wear a more or less English air. What attracted him in England was that, unlike the Continent, where design had become a sort of formal doctrine to which both architects and their clients were expected to subscribe, our houses had a natural appearance because their plans were not based on formal or structural theories.

Loos's exteriors were entirely logical and renounced every trace of decoration. He generally used flat roofs, not for any aesthetic or theoretic reason, but because he found them best and cheapest. Structurally he was no innovator, being theoretically indifferent to the type of construction and the materials he employed. Windows were placed where he needed them, without any regard to either traditionalist or functionalist ideas about the balance of voids and solids; and rooms of various heights at different floor levels. As a result his houses have a free, undocinaire and humanly reasonable quality that makes them eminently habitable. His house for Dr. Scheu in Vienna [1912] was the first in the whole world of which we can say without any sort of mental reservation that it is "modern" in our own specific sense of the word. This plain, flat-roofed, cubic villa (although largely anticipated by earlier ones of his in 1904 and 1910) faithfully reproduces the norm-type of the English urban terrace house of 1790-1820, except that its brick walls are stuccoed (Vienna is a stucco city) and its fenestration is no longer entirely symmetrical. But it embodies one very important new principle which was developed much later in America under the stress of unbridled *laissez-monter* for skyscrapers, and first imitated in Europe by Henri Sauvage (flats in the Rue Vavin in Paris) about 1922. On one side it is set back storey by storey so that every window opens on to the flat roof of the room below: a multiplication of the single leaded "pantry-roof" of its original London prototype. In one house he used a completely elliptical "waggon-top" roof of zinc; in others a segment of this form in front combined with a flat cement roof behind.

Loos, then, anticipated *die neue Sachlichkeit* (a phrase originally coined in derision of it for which the German critic Platz very sensibly remarks we ought to substitute *Selbstverständlichkeit*) in actual bricks and mortar; and was therefore its real, if quite involuntary, founder. But he also anticipated M. Charles Edouard Jeanneret, *se dit* le Corbusier (after all Domenico Theotocopuli was called El Greco!), in the capacity of a very able and vigorous journalistic protagonist of rational design and the new architecture as a creed for laymen. His energy and courage as



11



12

After passing through the various traditional styles, Otto Wagner began to develop a style of his own which was only superficially modern. He did nothing to open out the room, and his interiors were completely conventional. But he had a great respect for materials, as 11, the Karlsplatz Station of the Vienna City Railway [1898], shows. It is built of steel plating, enamelled white. 12. Flats in the Neustiftgasse, Vienna, is a typical Wagner building, and is a compromise between modernism and classicism. Wagner got rid of the roof and used a flat one, since he attached no importance to it one way or the other.

an art critic were as prodigious as his sincerity and enthusiasm were transparent. From 1897 up to 1900 he wrote series after series of slashing articles on contemporary design for the *Neue Freie Presse*, which were republished later under the title "Spoken to the Wind."* Even today the constructive virility of this book makes it as stimulating reading as any of Corbusier's, and it has the advantage of being more coherent and less egotistical, besides eschewing rhetorical *longueurs*. By his contemporaries, however, Loos was regarded merely as an old-fashioned and unimaginative reactionary. Except on Corbusier (Loos built a flat-roofed house on the Lake of Geneva in 1904) he had little if any influence up to 1914. But soon after the war Gropius, who was then living in Vienna, also came under the spell of his

*Note. A selection from Loos's "Basic Principles" appears on page 151 as this month's "Anthology."

masculine formalism. And as an aftermath of Corbusier's meteoric success as a propagandist for air, light, space, self, etc., Loos suddenly found himself exhumed and acclaimed as Corbusier's famous Austrian precursor. Yet he never considered himself as in any sense a revolutionary, but simply as a modern traditionalist taking his stand on the necessity for a return to sanity, order and stability.

It was characteristic of Loos that having, as he thought, detected the cloven hoof of a renescent aestheticism lurking under the theoretical and structural grounds on which mannerisms like the horizontal window were advocated, he deliberately held aloof from the whole post-war development of the "Esperantist" new architecture. As Josef Frank has put it, he realized that the structural Puritanism he had called into being was rapidly becoming a subtle new form of decoration preached for idealistic reasons and based on the authority of speciously modernized dogmas. In his despair Loos felt convinced that for most of those architects who believed they were rallying to "his" school from genuine conviction, the real urge was only the promise of new façades for old; and that under the guise of their spatially-dictated structural programmes the Beaux-Arts drawing-board formula of the *ensemble*, which he hated more than any other architectural theory, was already raising its Medusa head again. A man of singular intellectual probity, he foresaw, self-reproachfully, that those "style-tuners," the go-getting sham-modernists and cynical careerists with a business leg on each of the best possible architectural worlds, would be quick to pervert the aesthetic of functionalism into just such another veneer as *art nouveau*—but an infinitely worse one because used to mask conscious structural lies. He lived long enough to hear the name "functional" given in vain to a spate of Modernist (Gothenburg 1923 or Paris 1925 model) super-cinemas, theatres, restaurants, and exhibition halls.

Loos's best work was as a breacher of walls, in which his lucid common sense proved an invaluable corrective to the extravagance of Van de Velde's decorative emotionalism. It was typical of his humility to reveal that just as his whole attitude to the design of things in daily life was determined by looking at a modern leather trunk on returning from an exhibition of contemporary art work, so his *Raumgestaltung* was based on a single observation: that the constriction of an opera box would be unendurable but for the contrasting vastness of the auditorium it looks into. From 1920 to 1922 he was director of municipal housing in Vienna, but neither of the two great schemes he elaborated was carried out. Yet his rejected plans for a *Siedlung* of small terrace houses at Heuberg, and a long narrow block of tenements in the Inzerdorferstrasse, set back floor by floor in rear like a monumental flight of steps, have had the profoundest influence in rationalizing modern housing. But in this final official snub history was only repeating itself. For years the City of

VAN DE VELDE TO WAGNER

Vienna and the Austrian government withheld their consent to his first important building (shop premises on a corner of the Michaelerplatz finally erected in 1910) because it insulted the historic Burg opposite by its barbarous nudity.

We owe it to this great and neglected man far more than to anyone else except Behrens that ornament ceased to be the primary *raison d'être* of architecture; and that for the past thirty years more and more architects have been willing to adopt the simplest of the engineers' constructions and the best of the technicians' forms in the same co-ordinating spirit as their predecessors chose varieties of stone and conventional mouldings. If to many Loos's iconoclasm seemed brutal as a bull's havoc in a china shop, one can only say that in the last decade of the nineteenth century and the first of the twentieth design was the sort of garish-to-sickly art-for-art's-sake bazaar which badly needed the intrusion of a stout-hearted wrecker.

Structure into Art Nouveau

Otto Wagner [1841-1918], yet another Austrian, was a classical architect of the old school who became the founder of the *Jugendstil*. After passing through the gamut of the traditional styles he began to develop a style of his own. But these later buildings are only superficially modern, for Wagner did nothing to open out the room. His interiors are wholly conventional in the stereotyped Renaissance manner. Wagner reduced his aesthetic to "purpose, construction, poetry" in that order. In practice this meant stripping a quasi-academic building down to its structural essentials and then reclothing it more sparingly with a sort of *Zeitgeist* ornament, the *Geist* of which was as turgid as the *Zeit* was troubled (e.g. the Post Office Savings Bank in Vienna). An unusually enlightened man, Wagner respected all materials; and lived to realize his ambition to build in iron and glass in the stations of the Vienna *Stadtbahn* [1898] which he walled with enamelled steel sheets. He was the first architect to use a flat roof for theoretical reasons.* This he did so as to get rid of a roof altogether, rather in the spirit of the old Renaissance architects who attached no importance to it one way or the other. The structural significance of the flat roof has been greatly exaggerated, but it is impossible to exaggerate its formal significance. Once you get rid of a visible roof you automatically get rid of the only real difference between styles, and so of "style" itself.

Though what is often called Wagner's revolutionary influence was entirely confined to externals this alone represented an immense step forward at the time.

*After the great fire of Hamburg in 1842 the Senate offered a prize for a fireproof roofing material, which was won by a system of flat cement slabs laid on horizontal timber beams submitted by a Silesian merchant named Häusler. Though naturally rejected with horror by architects at the time "on aesthetic grounds," Häusler's specification was the basis on which the first modern flat roofs were constructed.



N. du PLANTIER, ARCHITECT



Comparisons may be odious ; but contrasts are pleasing. The present Paris vogue in interior decoration aims at the harmonic contrast of "classic" or "antique" with "modern." A young architect, M. Nicholas du Plantier, combines in this flat—his own—"the styles of Ancient Greece and Modern Europe." The walls and ceilings are in clouded terra-cotta, the usual colouring of Greek and Roman houses. The predominant colour scheme is a variation of earth-brown hues. The archaic effect is achieved by the use of natural stone, leather and wood for walls, tables and chairs.

1. The hall-salon with floodlit white curtains, chaise-longue and chairs in oak polished with white of silver, covered with rough white wood and nailed with gold studs. 2. View from the little sitting-room showing shelves of Etruscan vases.

THE CLASSIC-MODERN VOGUE



3



4



5



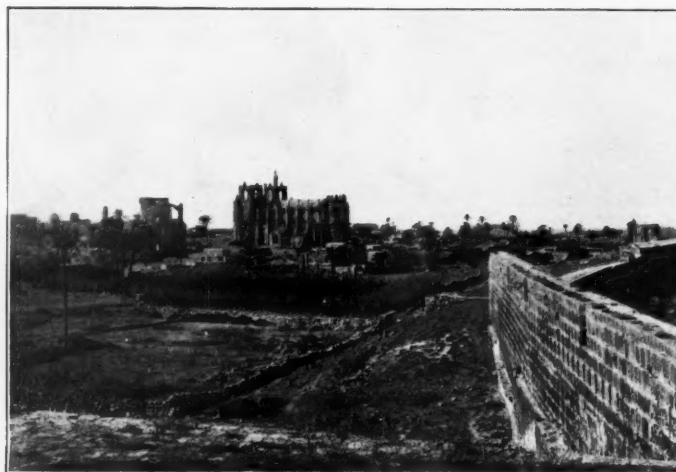
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3. Semi-circular vestibule entry opening on to the hall-salon. The Herculean labours on the gilded mirror doors were engraved by Max Ingrand. The pillars are the colour of sea-foam. 4. View of the "nineteenth-century" bedroom which contrasts with the general "Greek" influence throughout. 5. Chair and desk in sitting-room. 6. View from sitting-room looking through to semi-circular vestibule entry.

THE CLASSIC - MODERN VOGUE IN PARIS



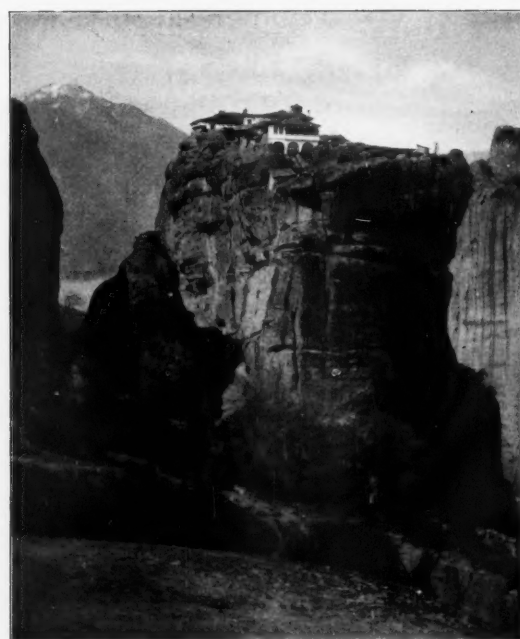
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2



3



4



5

1. In the thirteenth century Famagusta was one of the busiest marts of the Eastern Mediterranean. The great Gothic cathedral of St. Nicholas can be seen rising above the town. The peninsular of Athos belongs to a monastic republic of twenty different monasteries. 2 is a view of the roofs of the Athonite monastery of Docheiariou. 3. The most remarkable collection of ecclesiastical treasure is housed inside the Armenian cathedral in Jerusalem. The door of the treasury can be seen beyond the altar of St. John. 4. In the fourteenth century Byzantine monks, fearful of wars, built monasteries on the top of the natural pillars which rise above the Thessalian plain, and Hagia Trias, Meteora, is one of the most characteristic. 5. An Abyssinian abbot and clergy on the roof of St. Helena's Chapel, Jerusalem : on the left is the apse of the holy sepulchre. From "An Eastern Chequerboard."

An Eastern Chequerboard

By C. R. Ashbee

AN EASTERN CHEQUERBOARD. By Sir Harry Luke. London: Lovat Dickson, Ltd. Price 12s. 6d. net.

THIS is an appreciation rather than a review; and by one who was a fellow worker. Sir Harry Luke's *Eastern Chequerboard* is the *paregon* of an administrator in the right place, because he loves his job. It is not a book that can be properly reviewed, nor a book about anything in particular, nor *qua* book is it a good book, but it is profoundly interesting and suggestive—a series of essays loosely strung together, on life, folk lore, ritual and the architecture that holds ritual as seen by a delicate and reflective mind. To all who have been privileged with even a brief glimpse of the Near East, these essays will have fascination, for they skim its history and romance. Perhaps it was because we worked together imaginatively, as well as constructively, the author and I, a great deal of our work it was never given us to complete. Still we can laugh, and much of the exquisite eastern humour echoes through these pages. Let the reader study the simple wit of the Khoja Nasr ed-Din, a sort of Turkish "brother Juniper," or the manner in which the author himself made drunk the abbot and monks of Barlaam, and he will be the better man.

Sir Harry tells us—I wish he told us more—of that fascinating period of history when the youthful Islam, touched by Persia, carried on the cultural traditions of ancient Roman or rather Byzantine civilization; and of that other great period, the morning star of humanism, when the Saracenic culture came into close touch with the Europe of St. Francis and Frederick II. He tells us, but again we want to know more, of the struggle between Venice and Genoa, of the fall of Akka, of Rhodes, and of Cyprus, where obviously his heart is. He tells us of the extraordinary voyage of the mongol Nestorian monk from Pekin to Rome and Paris, of the question he put to our English Edward I, of the Communion he administered, and of Edward's lovely reply. There were other notable travellers in this great age, the age also of Marco Polo; I wish we could have learned something of one who was perhaps the greatest of them all, the Persian poet Saadi. He also came to



The entrance to Rhodes harbour.

Europe, and, as we know, devoted the money Houlago the conqueror gave him, to the making of a guest house for travellers, writing laconically: "Twelve Darweeshes can sleep under one blanket but two kings cannot be contained in one continent."

Now that Kantorowicz's life of the great Hohenstaufen emperor has revealed so much of what "Stupor Mundi" stood for—the link between the Normano-Sicilian bureaucracy and the Prussian Knights, the sympathy with Islam, the wise treaty with the Sultan Al Kamil for mutual tolerance—a sympathetic understanding of what Mediterranean civilization has twice meant, serves as a check to our dynamic nationalism. It is these two moments in European history, their spiritual values, that the democracies of Europe and America have to know about if democratic government is to continue.

But I write for an architectural paper, and Sir Harry Luke understands our language. He tells and shows pictures of the Mosque of the Ommayyad Khalifs at Damascus, of the Dome of the Rock, of "the Golden Domes of Kadhimein," Palmeira and the village of Tadmor. There are charming snaps of Mount Athos, of Xenophon from the sea, of an Athonite refectory, and of church roofs at Docheiariou. Among examples of the great crusading age, and when Europe was getting more from the East than it gave, he shows "the Gate of Amboise," and the street of the knights of Rhodes, Famagusta, the Cathedral of St. Nicholas, Kyrenia, Bella Paise, in several instances illustrating the strong northern gothic touch we get in Cyprus. There are pictures too of the Selimieh Mosque at Konia, the romantic interior of the Mosque of Sultan Ala ed-Din, the Monastery of Hagia Trias, Metéora, and the "Old Seraglio," Constantinople. Among the Jerusalem pictures are some of the Armenian Cathedral, and the Church of the Holy Sepulchre; of the latter the most interesting is that of the Abyssinian Abbot and Clergy on the roof of St. Helena's Chapel. I wish he had shown pictures of the Church of the Nativity (the Basilica of Constantine) in Bethlehem before and after we removed the obstruction wall that hid the Ikonostasis.

His descriptions of ritual, e.g., the religious

dances of the Hassidic Jews, the Islamic dervishes, and the ceremonies of the Holy fire in the Sepulchre of Christ make one think. The latter for sheer elemental barbarism is unequalled. The Christian [sic] performer he tells us, is "repeating though he knows it not, the *lampadophoria* of the ancient Greeks." But Jerusalem is the store house of ritual; and may it long remain so. What signifies in ritual is the aesthetic quality by which we fine away human grossness. What so many of us who are watching architectural change under new economic conditions are considering now is the meaning of the conventions that express architectural form. In religious building this has immediate significance. Jerusalem is the meeting ground of all the religions of the West and Middle East. "She contains" he says, "beside the Moslems, beside Jews of every country and of every nuance of Judaism, beside the native Christians of the land, colonies long established in the Holy City of Armenians, of Jacobites, of Copts, of Abyssinians, of Maronites, of Syrian Catholics, of Chaldeans. The Armenian Patriarchate of Jerusalem dates from the seventh century, the Jacobite Bishopric from the sixth, the Coptic from the thirteenth, the Abyssinian Colony from the fifteenth, if not from an earlier period."

Hence in Jerusalem anything may happen, for every party wall has a religious back and front. I have myself had to settle a party-wall dispute between Coptic and Abyssinian priests on the roof of the Church of the Holy Sepulchre, and do I not remember how Sir Harry Luke stayed one of the chronic religious riots between Latin and Orthodox by quoting the Sermon on the Mount, in Greek, in the Garden of Gethsemane? And again, do I not recall how on one of those very "Street-naming Commissions" of which he speaks, the Jewish representatives struck because we made what seemed to us the reasonable suggestion that one of the essentially Jewish streets of the ancient city should be called "Old Jewry?" Neither of us ever understood why what is regarded as an honourable tradition in London and other great cities should in the "Holy City" be an offence. The book stimulates thought.

Among his most interesting speculations are those on the break up of the Ottoman Empire and the Levant, which from being static has become exceedingly dynamic. When we read Lawrence's *Seven Pillars of Wisdom*, or the forecasts of Cohen Portheim, the brilliant Austrian Jew who has studied the break up of that other Empire which for over 500 years breasted the "dynamic" Levant, we get an insight into how things have happened before. Much of all this change is superficial, and I believe as little as does the author in what he happily terms the "bowdlerization" of the Middle East. But some things cut deeper. Americans say that the greatest revolutionary invention of our time is the internal combustion engine. What, for example, will be the influence of the car on the Arabian desert,

the camel routes, the Holy cities? There is one thing I shall never forgive him for. He would not let me have my way and fix, while there was yet time, an iron post at the two entrances through which in Al Khuds it was possible for the car to enter. There the scholar-administrator, the humanist, the far-seeing Town Planner failed us. I will not tell the reason why. Let it rest upon his conscience. We were both trying to save the Holy City from herself, and we both knew how her charm and her terror lay in her irreality.

The average man indeed still sees Al Khuds as did the English village postmistress who, when bidden in 1918 to telegraph to the writer: "Ashbee—Jerusalem," replied, I can't telegraph there; Jerusalem's a place in the Bible."

Our National Heritage Again

THE CATHEDRALS OF ENGLAND. By Harry Batsford, Hon. A.R.I.B.A., and Charles Fry. With a foreword by Hugh Walpole. London: B. T. Batsford, Ltd. Price 7s. 6d. net.

IN the preface, Messrs. Batsford and Fry question, with commendable modesty, whether any conspicuous need exists for a book of this nature. As they themselves point out that most of the better handbooks on the subject are out of print and that hitherto no effort has been made to cope with the subject with all the resources of modern photography, one may presume that the question is purely rhetorical.

In point of fact never has the need been greater. Of no species of art is it so difficult for us, in the twentieth century, to form an unbiased critical appreciation, as of Church Architecture between twelve hundred and fifteen hundred. Between us and the builders of these Cathedrals there exists, over and above the great gulf of time, the nineteenth-century revival, which, like some monstrous window of inferior glass, distorts in varying degrees all that lies beyond it. We may pride ourselves on our detachment and our highly developed critical sense, but for all of us, mediævalists, classicists, Baroque-fanciers, functionalists, Uncle John Betjeman and all, consciously or sub-consciously, Chartres lies in the shadow of the St. Pancras Hotel and the voice of Ruskin is still echoing down the corridors of culture.

We have, however, the camera. The photographic lens is happily without an historical conscience and is almost entirely lacking in æsthetic bias (I say "almost" advisedly, for as Professor Fry has pointed out in his review of a recent publication, *L'Art en Grèce*, the camera can approach things from some very curious angles and see them in the oddest light, but fortunately a cathedral is usually too imponderable an object for there to be much opportunity for playing about with the lighting), and on no work can it be better employed, than in helping us towards a revaluation of the Gothic achievement in architecture.

Thus, in relying chiefly on photographs, the authors of this book have chosen wisely, but one imagines expensively. To keep the price of the book to seven-and-sixpence and yet to include the maximum number of photographs must have been a difficult problem; yet one could wish that the paper were of a little better quality and the format a trifle larger. True, it is definitely intended to be a handbook, yet in these days of universal motor-cars the size is surely not of primary importance; no

longer need guide-books conform to the dimensions of the pockets in the Norfolk suits of enthusiastic bicyclists. One cannot help thinking that the drawings might with profit have been sacrificed to achieve these advantages. In a book of this nature, drawings, to be of any use at all, must conform to the most rigid canons of architectural draughtsmanship, and only on the rarest occasions can a drawing which is itself an artistic achievement have any value as an illustration. Happily the lovely frontispiece, from the Victoria and Albert Museum, is one of these rare exceptions (see Plate v).

As to the photographs themselves they maintain a very high standard throughout. One or two stand out above the others, notably a very beautiful glimpse of the west front of Lincoln, and a most lovely picture of the west end of the nave at Durham, which justly emphasizes, by a most happy contrast of light and shade, the massive beauty of the Romanesque arch. On the other hand, a view of Durham from the river is an opportunity missed. With the possible exception of Melk, no church of its

size in Europe has such a position as Durham, and it should have been possible to obtain a photograph which brought out that magnificent effect of dominance and strength.

The text is admirable, informative and compact. Occasionally a trifle too compact: some mention might surely have been made of the mediæval wall-painting at Chichester, which is one of the loveliest things of its kind in England.

However, it is absurd to cavil at details. This short book is not only informative and beautiful, but definitely produces an urge to revisit for oneself the Cathedrals of England, and it is therefore to be hoped that it will awaken a wide general interest in the subject if only that we may have that larger and more fully documented book of photographs that is hinted at in the preface. In the event of a second edition, however, could not the photographic cover of the illustrated prospectus be substituted for the present jacket that is in the worst sense "colourful" and otherwise without merit.

OSBERT LANCASTER.



The west end of the nave of Durham Cathedral showing the splendid font cover installed after the Restoration by the famous high church bishop, Cosin. From "The Cathedrals of England."



Lincoln Cathedral from the north-west,
from a water-colour by F. Mackenzie
(1787-1854), the original of which is in
the Victoria and Albert Museum. Repro-
duced from "The Cathedrals of England."

PLATE V

October 1934





Indian Archaeology

ANCIENT MONUMENTS OF KASHMIR. By Ram Chandra Kak. The India Society, London. 25s. net.

THE temples and mosques of Kashmir were well known to our grandparents through the sumptuous travel books, extensively illustrated in steel, copper and wood, which succeeded one another through the nineteenth century. For this delectable State, 84 miles long by 25 across, lying 5,000 feet above sea level, between two ranges of the Himalayas has always proved a refuge for English tourists from the intolerable plains below. Its temples, consequently, are better known than their intrinsic worth altogether merits. They form, as most people know, a complete and homogeneous group extending through the six centuries after A.D. 600, extremely uniform in their development, and of a very localized form. The great point of interest about them is the classical element they contain; the similarity of certain portico pillars with the Grecian Doric being quite unlike anything else of the sort found in other parts of India. But the author, in his capacity of Director of Archaeology to the State of Kashmir, conducted excavations on buildings of the Kushan period (circa A.D. 300) at Harwan, and it is the description of these early buildings which makes this book valuable. They are of Buddhist origin, and together with those of Ushkar, represent the earliest structures in the country.

The similarity to classical architecture of the temples of Kashmir—which form a group, uniform in their development, extending through six centuries after A.D. 600—is their great point of interest. Certain of their portico pillars bear a resemblance to the Grecian Doric. The illustration below is of the temple of Pandrethan. The projection of the pilasters supporting the pediments of the porches is unusually bold, giving plenty of contrast between light and shade, and the roof, of the usual pyramidal type, is divided into two storeys by an ornamental band of dentils. From “Ancient Monuments of Kashmir.”

Their chief peculiarity lies in the employment of building materials of the smallest possible size—in this case, pebbles; they were set in walls of mud and covered with a coat of plaster. It is difficult to say what object, other than the winning of merit through protracted labour on a pious task, could prompt such an impractical method of construction.

The book is a valuable indication of the interest that has been aroused in archaeology among the Rulers of the native States in India.

R. ROSS WILLIAMSON.

Roadscape

CARAVAN CITIES. By M. Rostovtzeff. Translated by D. and T. Talbot Rice. Oxford University Press. Price 15s. net.

PROFESSOR ROSTOVITZEFF gives a record of archaeological achievement on the sites of Petra, Terash, Palmyra and Dura, which all flourished within the Hellenistic and Roman eras. It is part of his aim to provide a conception of caravan cities and caravan life, which will guide further research. “The temple and the caravan, religion and lucre: such are a caravan city’s main interests.” These interests are reflected in certain architectural features common to the cities. In all cases, the caravan road formed the “spine” around which the city was organized, and was glorified with colonnades or arches. On it, or near it, are found the caravanserais and the market-place.

But even the caravan road is subordinate to religion, and at Palmyra it swerves from the natural route in order to lead to the main temple, and so “obeys the dictates of the deity.”

Each site has its local character. Most beautiful is Petra, cut in red rock; most interesting Dura, part caravan city, part fort. At Dura illuminating finds have been made. Drawings, scratched on walls, provide the only pictures anywhere discovered of Parthian Knights, the “forerunners of the knights of the Middle Ages.”

To the historian and the archaeologist this book is of first rate importance. It has a generous provision of photographs and illustrations. The map and plans suffer from smallness of scale, and the latter tend to be obscure. Mr. and Mrs. Talbot Rice must be congratulated on their masterly translation.

J. FLETCHER.

A Great German Church Builder

ALBERT BOSSLET. Querschnitt durch sein schaffen. Herausgegeben von Monsignore Prof. Dr. Richard Hoffmann und Landesbaurat Dr. ing Steinlein. Druck und Verlag Süddeutsche Verlagsanstalt München.

EVERYONE who is familiar with post-war ecclesiastical architecture in Germany will be aware of the importance of those many new churches which may seem “modern” to some, and imaginative or individual to others, but none the less combine contemporary tendencies with a respect for continuity of tradition. Bosslet has been probably more happy than any other German architect in utilizing modern constructional technique without being tempted into creating naves or exteriors that are alien to their sacred purpose. Even in designs based on concrete framework he has known how to recapture something of the inspiration of mediæval church-builders.

This book is evidence of Bosslet’s conspicuous success in using local materials to express modern ideas of design. The churches at Hauenstein, Minfield and Lug exemplify his skill in assimilating his masses to the scale of village architecture and the character of the surrounding landscape. Wherever local conditions have left him a freer scope, as in an essentially modern industrial town like Ludwigshafen, he has shown that he can adapt the most recent structural methods and materials, and yet make his churches unexceptional from the liturgical point of view. In these Ludwigshafen churches modern religious sentiment finds a completely satisfying formal echo. Perhaps the maturest of all his designs is the church of the Sacred Heart at Aschaffenburg, where the red sandstone which has given its name to that region was obviously the most appropriate material to use. Steeple and nave are unerringly balanced, and the whole of the execution of the interior detail is of consummate delicacy. This church is an example of intimate collaboration between architect and sculptor (who in many cases happened to be myself), as can be seen in the altars, the lighting fittings, and the sacred vessels, none of which are factory models. I think that anyone who has seen this church will agree that one is conscious that artists and craftsmen gave of their best. Such an example should stimulate English religious bodies irrespective of denomination, and also the architects they commission, to entrust design of objects to cult, etc., to native craftsmen instead of procuring them ready made.

The many excellent illustrations are accompanied by technical appreciations by Professor R. Hoffmann and Dr. Steinlein respectively.

W. F. C. OHLY.



American College Planning

ARCHITECTURAL PLANNING OF THE AMERICAN COLLEGE. By Jens Frederick Larson and Archie MacInnes Palmer. McGraw-Hill Book Company, Inc., New York and London.

A HANDBOOK for anyone who wants to build a small college in the United States, pointing out all the problems with which he may be faced and showing how these have been solved in actual practice. Useful to American Business Men who have been elected trustees to a growing college.

Others who might be interested in the building of colleges—the architect and the professoriate—are usually already aware of these problems, and know two or three more as well. They will find little to help them in this book, as it only deals in the broadest outline of its subject. It discusses the Campus generally and the location and accommodation of different buildings. It does not go into any important detail.

The book is inadequate for the College Trustee. It shows him only "things as they are," not "things as they might be." It leads him to believe that the solutions which are offered are entirely satisfactory. The ponderous senti-

ments which lie behind the architecture of these colleges are not so much in favour today as the authors imply. That is, if we judge from what we hear from the students and professors who have lived and worked in them.

The book presents only the conservative point of view—or rather the ultra-conservative, for it contains a long chapter on the "Styles." It is a rather naïve chapter telling which styles are indigenous to which States and talking unblushingly of Collegiate Gothic. And only at the end of it does it make slight reference to "interesting results obtained from the use of concrete and other materials." Hardly sufficient to inform the trustee that there is such a thing as a new school of architecture.

If we are going to educate the architect's client, let us educate him broadly. Let us present all points of view and allow the client to make up his mind. In this way we may be able to find out whether the world wants to be lead *vers une architecture*. Surely if the architect has reviewed the situation and arrived at his present conclusion, the layman, if he has informed himself fully on the subject, may be expected to arrive at a somewhat similar one.

RICHARD EVE

A Free Commentary

By Junius

CLEARLY the Junius Trophy if there were one (and there should be if someone would be enlightened and finance it!) goes this month to Mr. Hore-Belisha—may his shadow never, never grow less!

The good man has actually achieved what many good and less good men have long talked of—he has "done something about it." Now no one who has lately seen Tyneside or Brynmawr, or has any knowledge of the protected shady groves of industrial insurance, or has realized with a shock how many hundreds of single-roomed families there still are in England, or seen a young mother haggard and old and broken after the birth or abortion of her fifth unwanted child—to take a few haphazard dips in the problem bran-tub—no one, considering these things, could persuade himself that the mitigation of noise in the city was one of the most urgent problems of our civilization.

But the point—made so often in this column and, please God, to be made quite as frequently in the future till reader-patience or what is more immediately relevant, till editor-patience be exhausted—is that noise-mitigation is a doable thing. So many of the things that are urgent and eminently desirable, peace and international co-operation, abolition of poverty and unemployment and overcrowding and disease, equality of opportunity, are so eminently controversial—men may, indeed, agree about the desirability of these ends, but are passionately divided as to the means, as to the next step.

The abolition or substantial mitigation of noise is a rational end; it is uncontroversial; it is important absolutely if not relatively to greater issues. The Minister found people much more helpful than was prophesied. He had an excellent press. The yes-butters said fewer fatu-

ous things than usual. He has, in fact, achieved something tangible. But that's only or chiefly important as a pledge of, or a bridge for, more to come. It is inaction and apathy that breed helplessness and hopelessness in public men and private citizens alike; and makes impatient people urge us to rush to the hosiers for a coloured shirt and, thrusting hand high in air, to yell into the complacent ear of some fanatic or calculating dictator who can assure us that he is willing to be our saviour, our master and if need be our Ultimate Tin God.

But if we get going and begin with the perfectly doable things, we can rapidly increase the pace and scope of these secondary reforms as a step to primary. We can prepare the public mind for change of view and co-operative action—for the recognition of the grand fact that we could be masters rather than slaves of circumstances if we took counsel and action together instead of obstructing or quarrelling or sitting wringing our hands in despair—or crying for the moon.

Moreover, there seems to be emerging from the comment and debate on this experiment of the silence-zone something which has an important bearing on the much more serious and urgent problem of road-safety—and this really important by-product of a relatively unimportant issue is extremely significant of the to-be-expected results of the "do the doables" policy here so often advocated. It is now being quite seriously and calmly debated whether it would not be possible to abolish the warning horn altogether. I would not go so far as this on the present evidence, though the conclusion is conceivably quite sound. For what was designed as a warning to avoid danger to pedestrians or other drivers, has in fact by many drivers been interpreted as a charter for

A FREE COMMENTARY

thrusting and a recognition of the right of speeding without check as a primary right of the motorist. "Hoot loud enough and go ahead; the other fellow won't be such a fool as not to give way." But occasionally he's the same type of fellow!

We all find it difficult to rid ourselves of our prejudices—writers with "bees in bonnets" not less than others.

But I would give a piece of counsel to motorists anxious to make up their minds fairly on this and allied questions. Take up your station on foot at a street junction not too busy or too dangerous—for dangerous places are apt to have the fewest accidents, a matter of much significance in itself—and note the behaviour of your fellow motorists as bearing on this double problem of noise and safety. (I recently, that is since the silence-zone decision and discussion, watched for a considerable time the junction between Brook Street and Davies Street—a very good average station.)

I was agreeably surprised by the number of private cars, and, what was much more surprising of taxis, that approached the junction completely under control and made their turning or their crossing without using their horns at all.

It is a difficult and indeed expert job to record such an experience in such a manner as to provide data for honest statistics and it needs check observations and records. But in terms of a careful impression I should say that considerably more than half made no noise or so little as to be entirely inoffensive. A third, or rather less, provided a complete contrast. They horned, they barged insolently ahead, swung round their corners, unless there was someone meeting them and doing the same, when both brayed, braked and swerved. A few were much more ruthless than this—perhaps two dozen in the twenty minutes of my vigil. They approached the junction as who should say "get out of my way, damn you!" Crossing cars and vans braked to let them pass, which was precisely what they had counted on. It is obvious that the law as it stands manufactures road hogs, clearly gives the advantage to the most selfish and anti-social driver, manifestly adds hugely to the intolerable din of the city street (or for that matter the country road) and gives colour to the pedestrians' grouse that all things, peace and safety certainly, are sacrificed to the motorist's right to proceed just as quickly as he wants to.

Civilization can only be made tolerable by unselfish forbearance on a vast scale. Any legislation that fosters selfish action is bad legislation and makes bad citizens.

... Much may come of this business. "Pass to the left" is a habit to be formed in the interests of safety. The movement to form it that, in fact, failed, deserved to fail. It was badly organized. Going back to noise, K.M.G.—the screech-horn must go. The pneumatic drill which unsilenced actually deafens the operator—a damnable piece of efficiency!—must be silenced. Proud noise-making cars and cycles must be made illegal. The early milk cart, the dust-cart, the iron-tired horse-drawn wagon, the neglected barking dog, the braying loud-speaker, these must be reasonably dealt with. And then heartened we can go on to tackle. . .



SHAPUR I

Shapur I, Sassanian King of Persia, reigned from A.D. 240-309 and captured the Roman Emperor Valerian in A.D. 260. He founded a town bearing his name near Kazeran in the province of Fars. This statue is in a cave near the town, and used to stretch from the floor to the ceiling of the cave, cutting right across its mouth. The plinth, which is 4 feet high, still exists, bearing the king's two feet. The flame-like draperies, evidently of some thin stuff, and the enormous curls, indicate the fashions affected by Sassanian royalty. With the exception of a fragmentary torso at Tag-i-Boston, this effigy of Shapur is the only large-size Persian statue in existence, of any date or epoch. Its creation may have been due to the suggestion and skill of Shapur's Roman captives. The approximate size of the statue can be judged from the presence of Mr. C. H. Sykes, who was engaged at the time in collecting material for a book describing Persia during the Great War, largely centring round the romantic figure of Wassmus, the German agent, who, if Germany had won the war, would probably have occupied the position in the world to-day enjoyed by Col. T. E. Lawrence. The Photograph was taken by Robert Byron.

1. A setting for
the bronze crucifixion
in the Chapel of the
Resurrection at Mir-
field. Architect:
Hubert Worthington.
Sculptor: Mestrovic.



CHURCH FURNISHING

DECORATION &
CRAFTSMANSHIP

SUPPLEMENT OCTOBER 1934

The Furnishing of Churches

By Edward Maufe

FOR many years now the Church, with singularly few exceptions, has failed to call to her service our best artists—a deplorable fact and a strange one when one remembers that in the past she was the direct inspirer of the greatest artists of the day; architecture led and drew to herself all the other arts. There is a danger of the Church being dissociated from the best art of the country, and this fear becomes particularly evident when one sees the prevalent lack of taste in the furnishing of our churches.

The achievement of the mediæval workman in stone, wood, metal, painting and embroidery is truly remarkable, especially when we realize for instance that only a tithe of the mediæval church fittings of pre-Reformation times remains to us. Much has been written in an attempt to prove that the idea underlying this wealth of church ornament was caused by some esoteric ecstasy of devotion. Devotion it certainly was, yet the more we read the actual documents of the time, the more we realize how very normal, how very human, the cause was; a spirit of rivalry with adjoining parishes, a desire to make one's own particular church just as beautiful as one could, to give it if possible better work than had ever been given in the past.

We are still suffering from late Victorian mass production. Very many of the clergy have unfortunately made a habit of choosing from commercial firms any necessary new furniture; they frequently order objects from trade catalogues or objects to be designed by designers who have never even seen the church into which their products are to be placed.

Yet there is hope. Actual churches have

been recently built in England which do acknowledge contemporary thought. The fact that the London Medal of the Royal Institute of British Architects has this year been given to one of these (St. Saviour's, Eltham, by Mr. Cachemaille-Day) will surely give encouragement to those who dare to employ contemporary designers. But though there are signs of life in some of our new church buildings themselves, their necessary fittings still lag behind.

With so much shoddy work being put up in our new suburbs, surely the Church must make a stand at least for a sense of quality. If little money is available, yet good, sound, honest work and materials can be insisted on, and if money is available, the best artists of the day should be employed. Though there is a danger even here; unless your artists are directed by one mind, the essential simplicity of the whole fabric may be lost. The details, however good in themselves, may easily produce a self-conscious "artistic" effect, or still worse the feeling of a museum. As Mr. Charles Marriott has so aptly said, "The truth seems to be that in artistic matters you cannot successfully make aims of what were originally consequences."

The fault lies in our social conditions. We are now unfortunately scarcely ever able to allow our workmen to solve the smallest of problems themselves. They have lost the power of unconsciously supplying these demands in a direct straightforward manner. The only way in which we seem to be able to get a unity of design is by having every part of the building thought out in the mind of the architect. He must exert a benevolent if autocratic control over the whole.

One feels that this subject has been overlaid with a mass of archaeological knowledge so that spontaneity and freshness have been killed. In the past each problem was naturally dealt with on its own merits—the freshness and obvious pleasure in the work that we so much admire would today have been whittled down to a dead thing by our innumerable safety-first committees. Yet there are evident signs that some church committees are striving to get away from dead and replica things; for instance, in a recent competition for a new church the competitors were informed that "The committee hope that competing architects will not feel bound to build in 'Gothic' or any other particular style of architecture, but wish them to express their own convictions."

Now that the sermon has, to some extent, lost its potency it is realized again how effectively the lessons of the Church can be taught by her buildings if these be but worthy of her. And the Church in welcoming contemporary designers will add enormously to her influence; modern methods of construction being more suitable to churches than almost any other type of building.

The modern trend shows directness of appeal and elimination of the unnecessary. There is a desire for what may be called an æsthetic cleanliness as well as an economic cleanliness—the question of upkeep enters as an important factor. We can learn much along these lines from churches built recently abroad, particularly in Sweden and Germany, though very little help seems to come from France.

The Roman Church has always looked somewhat shyly at Gothic architecture since it does not directly emphasize the influence of Rome, so she in some ways is possibly more prepared for modern construction. It is perhaps significant that one of the most satisfactory illustrations accompanying this article is of the Roman Catholic chapel at Southport, by Mr. Velarde. The whole arrangement of this east end has the exquisite architectural appeal of the best of the paintings of, say, Domenico Veneziano. Yet to us it is even better than that, for it gives us confidence in our age, and goes far to prove that there is a living art in this country. Though we have lost our unselfconscious craftsmen, we here show that if modern materials and modern methods of construction are directed by one sympathetic mind we can produce a singularly satisfactory and beautiful unity.

On the other hand, the Roman Church in her furnishings and her mass-produced figures has indeed set a bad example, being even more addicted to what Mr. Eric Gill calls "repository art" than the Church of England.

This raises the whole question of mass production and standardization. We are not now ashamed of our machines; they are the essential and inevitable tools of the present age and it is fitting that they should be put to the service of the Church. It seems reasonable to suppose that such articles of church furniture which have no



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2. The ceiling of the Lady Chapel at St. Thomas the Apostle, Hanwell.

Architect: Edward Maufe. Painter: E. Roberts.

3. A coat of arms at Jesus College, Cambridge.

Architect: Morley Horder. Sculptor: Eric Gill.

4. The Madonna and Child in the Memorial Church of St. Joan of Arc, Farnham.

Architects: Nicholas and Dixon-Spain. Sculptor: Vernon Hill.



4



5

5. The use of metal in church decoration is well illustrated in St. Gabriel's Church at Blackburn. The chancel walls and pulpits are faced with Travertine marble, and the upper surface capped with stainless steel. The lights are formed of the same material, and the internal flush doors and reredos are also decorated with it.

Architect: F. X. Velarde.

6. The Roman Catholic Chapel of Our Lady of Lourdes, at Southport, has the appeal of the work of Domenico Veneziano.

Architect: F. X. Velarde.

7. The High Altar at St. Wilfrid's, Brighton, has the Latin arrangement of the sanctuary with a modern use of woodwork.

Architect: H. S. Goodhart-Rendel.

8. The altar at St. Columba's, Liverpool. The reredos is in wine-coloured velvet, the pelmet being in laminated ply edged with silver-grey.

Architect: Bernard Miller.

9. The Lady Chapel altar at St. Columba's, Liverpool.

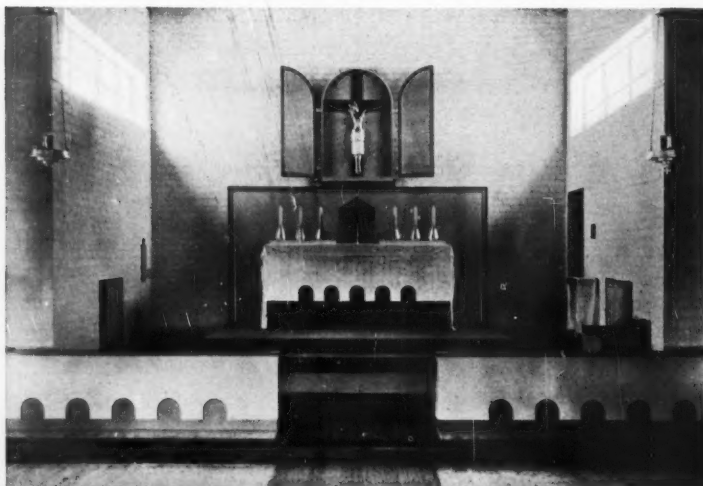
Architect: Bernard Miller. Painter: Mary Adshead.

10. The East End of St. Francis, Terriers.

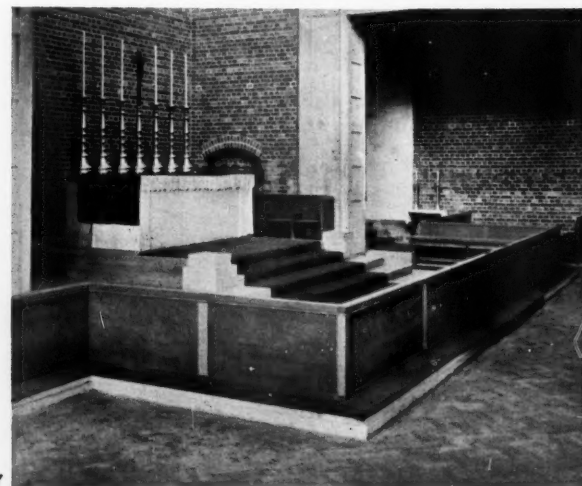
Architect: Sir Giles Gilbert Scott.

11. The Children's Chapel at St. Thomas the Apostle, Hanwell.

Architect: Edward Maufe. Painter: E. Starling.



6



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12. The font at St. Thomas the Apostle, at Hanwell, is placed at the focal point of the west end.

Architect: Edward Maufe.

13. Wooden font cover at the church of St. Albans, Golders Green.

Architect: Sir Giles Gilbert Scott.

14. This font at St. Columba's, Liverpool, is of Portland stone. It has an ebonized cover surmounted by a carved handle.

Architect: Bernard Miller.

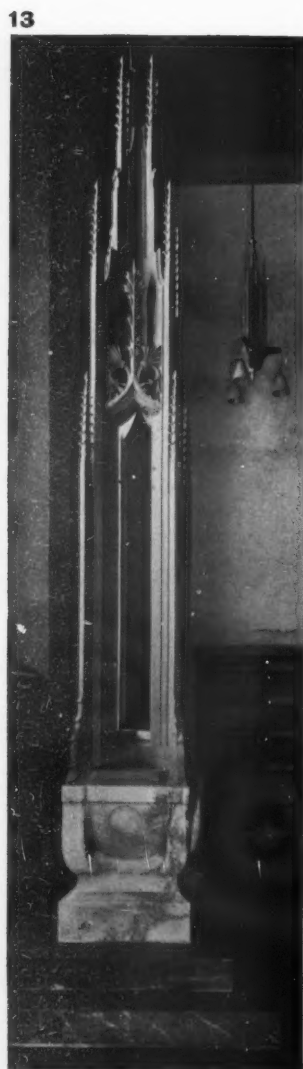
Sculptor: Bainbridge Copnall.

15. The font in the church of the Good Shepherd, at Carshalton.

Architect: Martin Travers.



12



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15

symbolic value or ceremonial purpose could, in many cases, be deliberately mass produced. But in regard to objects which have liturgical significance the idea of mass production is wholly repellent; such intimate things one feels must be designed for their particular church and it alone.

However, this does not mean that the machine should not be used in the making of sacred objects, provided that it is used honestly. One can contemplate even a rood machined in metal so long as it is designed for its special position and made in such a way as to bring out the qualities in which the machine excels.

There seems some hope in the fact that machine workmanship is not yet overlaid with "art nonsense." Some of these machine-made things are much nearer in spirit the beautiful works produced by the mediæval craftsman than the self-conscious artificial objects sold by the church furnishing firms, mass produced in imitation of individual craftwork.

It is the making of these "revival" articles which ape mediæval work without having any of its quality that has given these firms a bad name. It would seem that they would serve a most useful purpose if they would concentrate on such necessary fittings as do not form a direct part in the rites of the Church, producing good designs for such things as chairs, pews, hassocks, hymn-books and the rest. Moreover, these firms could execute work to special designs as some of them are already doing in an admirable way.

If there is talent in the parish it is naturally desirable that it should be encouraged. It is, for instance, possible to employ the workers of the parish on such hand-done things as embroideries so long as they are designed for their purpose. No single thing can be considered by itself; it must always and everywhere be considered but as a unit of the whole.

The symbolism of carpets before altars, for some reason, seems to have escaped the notice of both clergy and architects, for in almost every church a carpet designed specifically in accordance with Mohammedan beliefs is laid in front of the most sacred part of the Christian sanctuary. This is a curious anomaly, all the more difficult to understand because a single carpet designed to have direct relation to the church in question is easily made. The illustration of the altar and baldachino in that most interesting Church of St. Anselm's, Kennington, designed by Messrs. Adshead and Ramsey, shows a simple and good carpet arrangement.

St. Cyprian's, Baker Street, by Mr. J. N. Comper, still stands out as the most beautiful example of the arrangement of the chancel and sanctuary for English liturgical use—though, strange to say, Oriental carpets are used even here! The illustration of the East End of St. Francis, Terriers, by Sir Giles Gilbert Scott, is but one example of many he has given us showing his most masterly handling of the necessary furniture of the church.

The photograph of the high altar at



16



17

16. The baldachino and carpets in the chancel of St. Anselm's, Kennington. Architects: Adshead and Ramsey. 17. The church of St. Cyprian, Baker Street, still stands out as the most beautiful arrangement of the Chancel and Sanctuary for English liturgical use. Architect: J. N. Comper.

St. Wilfrid's, Brighton, by Mr. Goodhart-Rendel, shows an interesting but Latin arrangement of the sanctuary, and a modern use of woodwork in the altar rails.

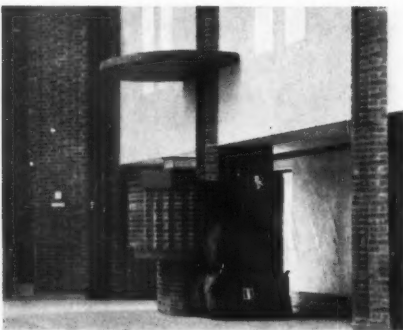
Mr. Bernard Miller, at St. Columba's, Liverpool, and Mr. Velarde, at St. Gabriel's, Blackburn, each in their own charming way show modern materials and modern methods of construction brought to the service of the

Church. Their use of metalwork should in particular be noted, its employment being in curious contrast to the more traditional but extremely interesting metalwork recently designed by Mr. Comper at Westminster and Southwark, or the magnificent metal screens designed by Mr. Walter Tapper for the regimental chapels at York.

There is much to be said for the pulpit



18



19

Two examples of a pulpit and lectern carried out in the same material—brick—of which the church is built. 18. St. Nicholas, Burnage. Architect: N. F. Cachemaille-Day. 19. St. Saviour's, Eltham. Architect: N. F. Cachemaille-Day.

and lectern being part of the actual structure—they are treated in this way at St. Columba's, Liverpool, and St. Gabriel's, Blackburn. In St. Saviour's, Eltham, and St. Nicholas, Burnage, both designed by Mr. Cachemaille-Day, the pulpits are built as part of the structure in brick. Where the brickwork is low-toned, as at St. Nicholas, this is satisfactory, but dark strong-toned brickwork internally rules out

so many colours in other materials that it is rarely advisable. Not only this, but the rough texture of brickwork internally is seldom happy with the many desirable internal materials which are smoother and finer in finish. St. Nicholas, Burnage, has great quality and the planning is of exceptional interest. The illustration shows pews and metalwork of good straightforward design.

The four fonts illustrated are of con-

trasting interest, being all so different in type, yet each one seeming to grow out of the church in which it is placed. The font at St. Columba's, Liverpool, designed by Mr. Bernard Miller, is of Portland stone, with an ebonized cover surmounted by a handle, carved by Mr. Bainbridge Copnall, of Christ baptized in Jordan. The well-designed font by Mr. Martin Travers for the Church of the Good Shepherd at Carshalton shows its charming setting. The photograph of St. Thomas the Apostle at Hanwell shows the font placed at the focal point of the west end, being the most important furnishing of the church next after the altar, and in such a position that baptisms may be made "at times when the most number of people come together." The great wooden font cover at St. Alban's, Golders Green, was designed by Sir Giles Gilbert Scott for an existing font.

Three recent and successful examples of the employment of the painter in the church are here illustrated, the triptych in the Lady Chapel of St. Columba's, Liverpool, painted by Miss Mary Adshead; the ceiling to the Lady Chapel of St. Thomas the Apostle, at Hanwell, painted by Miss Roberts, and the reredos of the children's chapel of the same church by Miss Starling. This last photograph also shows a frontal especially designed for a children's chapel, deliberately childlike in conception.

The question of the placing of figures is a subtle one. The setting designed by Mr. Hubert Worthington at the Chapel of the Resurrection at Mirfield for the beautiful bronze crucifixion, by Mestrovic, could hardly be bettered. The photograph of the very lovely Madonna and Child, by Mr. Vernon Hill, shows its admirable setting designed by Mr. Dixon-Spain. The delightful coat of arms and supporting angels designed and carved by Mr. Eric Gill is a typical example of the work of this master, and its setting above the archway in Jesus College, Cambridge, is a tribute to the taste of its architect, Mr. Morley Horder.

In visiting churches one is frequently appalled by the temerity of those who come after and add to or alter the original conception, usually destroying its purity. The clergy plead that they cannot refuse gifts, but if the fineness of a great work is but explained to would-be donors, they would quickly realize the danger and see that to add to, or change, a great work of art without consulting its creator, or someone really in sympathy with him, is to destroy it. Very few people would have the temerity to alter a picture or a statue by a master, yet most people seem to think that they can alter at will the completed conception of an architect and not damage it. The fact is that any addition or alteration to a great building requires as sympathetic a hand as the alteration to any picture. The building, if a fine one, is an entity and is a part of our life, and we lose immeasurably if it is not treated with sympathy and knowledge.

ANTHOLOGY

Basic Principles

We are born with modern nerves. To make these modern nerves of ours unmodern is the object of what is called education.

An architect is a mason who has learnt Latin. He is also taught to draw, but nothing else. Modern architects seem to have given up Latin and learnt Esperanto instead.

Those architects who still use arches are not modern men.

Enough of these original geniuses! Keep repeating to yourself "a house like another."

A work of art is the artist's own business; a house is not. A work of art is answerable to nobody; a house to everybody. A house provides a necessity; a work of art does not. A work of art should shake us out of our complacency; a house should lull us into it. Art is revolutionary; house-building conservative. Art thinks of the future; a house of the present.

The walls of a house are the architect's job, as also what lines them, like built-in cupboards to replace unmodern representational wardrobes. It is for industry to supply the movable furniture, beds, chairs, tables, etc. Here everyone should be free to indulge his own taste.

Do not build picturesquely. Leave such effects to the mountains and the sunshine. A man who dresses picturesquely is a buffoon. A peasant does not dress picturesquely, but he is picturesque.

It is a good thing for the supporters of "native art" that the men of the Stone Age did not insist on new discoveries and inventions being suppressed as likely to clash with the landscape, for otherwise there would have been neither native art nor native artists.

The new form? That is of minor interest for the creative mind. What matters is the new spirit, which can make even old forms serve the needs of men of a new age.

Monuments apart, architecture is not one of the arts. Everything which serves a practical purpose should be eliminated from that category.

People who demand art in things for daily use are intellectual criminals.

The progress of culture is from the ornamental to the unornamental. Its evolution is, therefore, synonymous with the disappearance of decoration from things in daily use. When something has died out in the natural course of events it cannot be revived. Today only convicts and mental degenerates tattoo themselves.

Things ought to be made so as to be as aesthetically as they are materially durable.

Once the problem of the design of anything has been solved there can be no further development in it.

I maintain that use dictates the shape of things. Others that new ideas of design can influence their ultimate cultural form.

The individual cannot evolve a new form. (This applies equally to architects.) Only an epoch can do that.

Goethe was a modern man. He said that the art which fashioned the pavements of the pagan's temples and vaulted the naves of the Christian's churches had dwindled into comfit-boxes and bracelets.

Beethoven's contemporaries bemoaned his diseased ears, and complained of the horrible discords he hatched out of his failing brain. That was a hundred years ago. Today the whole world listens entranced to the symphonies of this mad composer. We have all developed Beethoven's "diseased" ears. The brain builds its own body.

For the modern mind practical perfection is the same thing as beauty. What is unpractical can never be perfect.

The most economical material is always the most modern.

There are many things which manifest the style of the twentieth century, such as clothes, shoes, leather goods, and scientific instruments. With what the architects had left I was able to reconstitute the craft of cabinet-making as it was before they poked their fingers in the pie.

He who has no respect for his own age cannot respect antiquity.

Our age is so lovely, and it is such a joy to live in it, that I would not belong to any other. The clothes of our age are so beautiful that had I only to choose to have those of any other I should simply open my wardrobe.

ADOLF LOOS (1870-1933). Maxims selected from "*Ins Leere Gesprochen*" and "*Trotzdem*." Tr. P.M.S.

The Mechanical Fallacy

The art of architecture studies not structure in itself, but the effect of structure on the human spirit. Empirically, by intuition and example, it learns where to discard, where to conceal, where to emphasize, and where to imitate, the facts of construction. It creates, by degrees, a humanized dynamics. For that task, constructive science is a useful slave, and perhaps a natural ally, but certainly a blind master. The builders of the Renaissance gave architecture for the first time a wholly conscious liberty of aim, and released it from mechanical subservience. To recall the art of architecture to that obedience is to reverse a natural process, and cast away its opportunity. The Mechanical Fallacy, in its zeal for structure, refuses, in the architecture of the Renaissance, an art where structure is raised to the ideal. It looks in poetry for the syntax of a naked prose.

GEOFFREY SCOTT. *The Architecture of Humanism*. London: Constable and Company, Ltd. Second Edition, 1924.

MARGINALIA

ARTISTIC

The Nook, Clovelly and The Cot
Have motor-cars, but I have not ;
I sit with my distinguished taste,
My books, my prints, severely placed ;
Why blink superiority ?
I pity them, they envy me.

Art has a hushed, occult renown
That does the common standard down,
Requires the vulgar to despise
What glitters in all human eyes ;
Yet which would take the change to heart
Had I the cash and they the art ?

ADA HARRISON

RELICT OF THE ARCHITECT

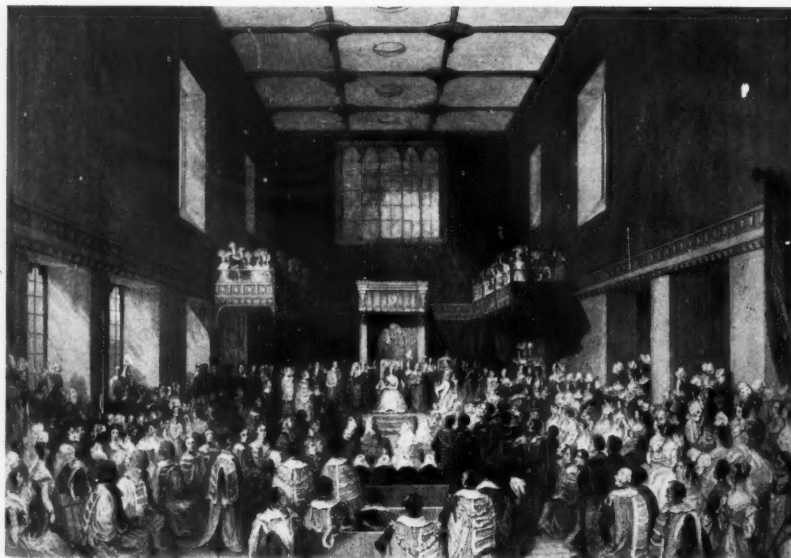
Our brother, after years of social strife,
Landed the one commission of his life,
And built a monster, and has gone to hell ;
Meanwhile his cursed bricks are wearing
well.

ADA HARRISON

CENTENARY OF PARLIAMENT FIRE

In October, 1834, the Houses of Parliament were destroyed by fire and for some years the Lords and Commons performed in temporary buildings. From that agreeably pompous work, *London Interiors*, published in 1841, we reproduce two of the steel engravings "from drawings made expressly for this work, by Command of Her Majesty, and with the permission of the proprietors and trustees of the metropolitan edifices," and from the "descriptions written by official authorities" we quote the following:—

"The buildings in which the Lords and Commons of this Empire now assemble, will be looked upon, even after they have answered their temporary purposes, as connecting links in the history of our Houses of Parliament. They fill up the gap which will exist between the destruction of the old structures by fire and the

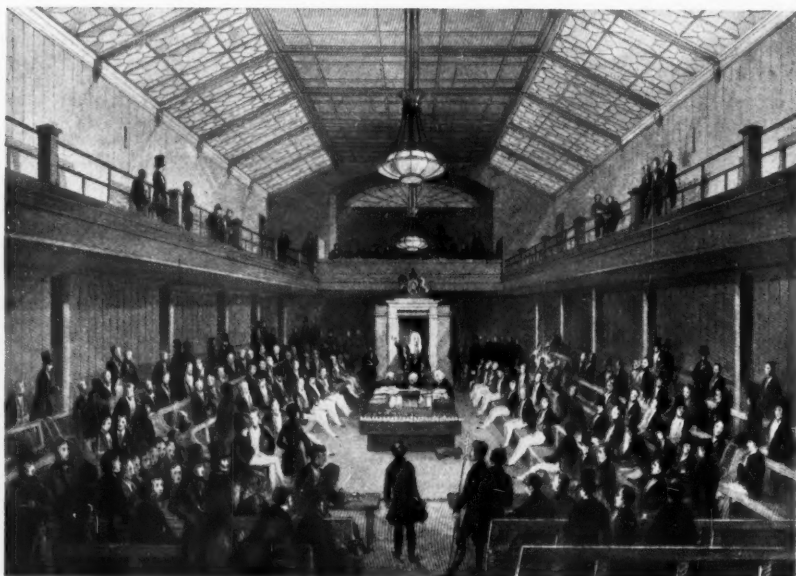


Her Majesty Queen Victoria opening the Session of Parliament in the House of Lords. From "*London Interiors*," 1841.

opening of the new ones at present rearing from the magnificent designs of Barry . . . The first view of the House of Commons convinces the stranger that it is a place of business—that it is not an arena for oratorical display. There is no forum upon which the declaimer can attitudinize—no theatrical private boxes—no draperies—not an ornament of any kind. The benches are simply of wood—the only soft seat is that belonging to the Speaker, being what is commonly known

as an 'easy chair.' . . . We learn that "Both Houses are neatly fitted up, the Lords having the statelier or more regal aspect of the two . . ."

There is a tepid foretaste of the Gothic glories to come in the illustration of the House of Lords given above. But it is the gentlemanly Gothic of the eighteenth century; not the fervid stuff of the Revival. The House of Commons derives from its austere conception a touch of genuine dignity.

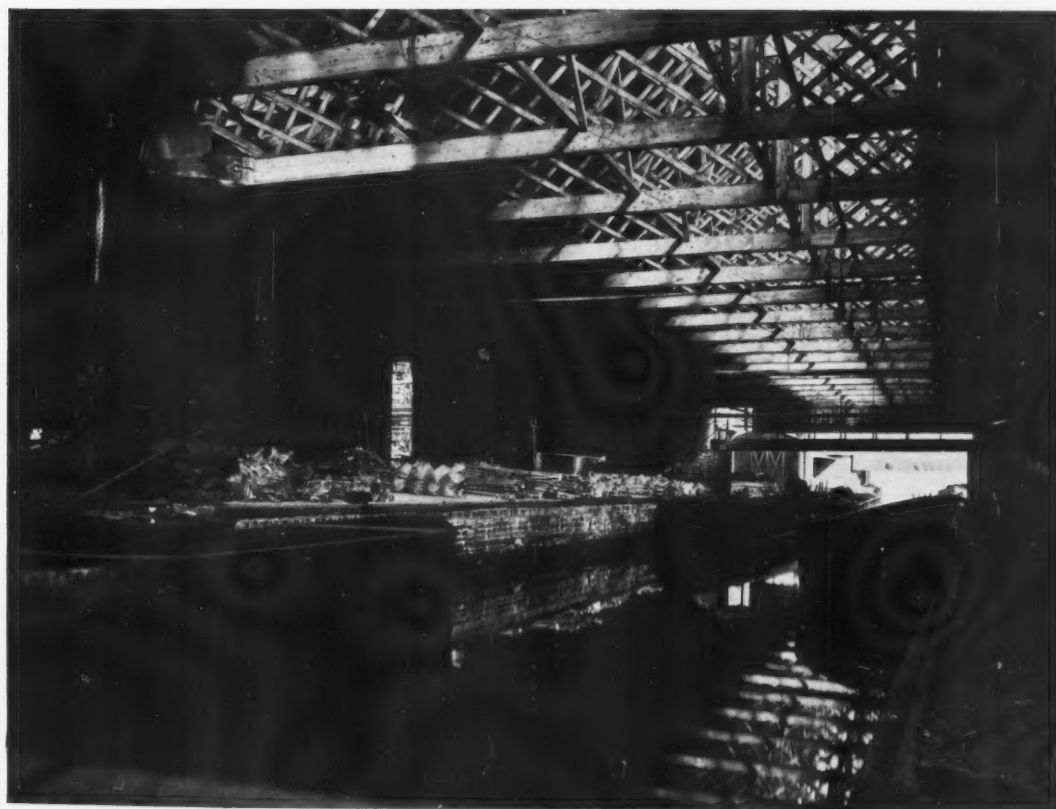


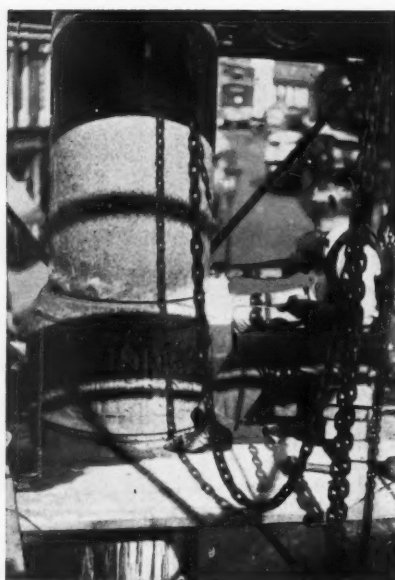
The temporary House of Commons, showing the Speaker reprimanding a person at the Bar. From "*London Interiors*," 1841.

INDUSTRIAL ARCHITECTURE IN WOOD

The illustrations on this page show a Belfast roof that shelters the loading quays of a canal in the Wolverhampton factory of Bayliss, Jones and Bayliss. It is the descendant of an earlier type of industrial building, and is a structural survival of some interest. It is 253 ft. long and has a 70 ft. span. There are 23 principals at 11 ft. centres. It is 15 ft. to the underside of the tie-beams, rising to 25 ft. 6 in. to the top of the trusses.

The original timbers of the roof, which was constructed in 1907, are as follows: Tie Beam: 1-12 in. $\times$ 1 $\frac{1}{2}$ in. board on each side of diagonals. Diagonals: 3 in. $\times$ 1 in. boards at 15 in. centres. Bow Members: 2-2 in. $\times$ 2 in. timbers on each side of diagonals. Posts: 1 Centre Post 7 in. $\times$ 3 in. to each truss, bolted to tie beam and bows, and rising 4 ft. 6 in. over top of truss to carry ridge of lantern light. Purlins: 3 in. $\times$ 3 in. timber at 2 ft. centres. 1-9 in. $\times$ 3 in. purlin at foot of each side of light. Ridge: 9 in. $\times$ 4 in. timber. Spacers between tie beams: 3 rows of 3 in. $\times$ 3 in. for whole lengths of roof. The bow members of these principals had in many cases been pulled out of plumb with the tie beams as much as 4 in. The roof was repaired in December, 1933.





BLESSINGS OF MODERN TRAFFIC

Traffic congestion in High Street, Kensington, has made it impossible to retain in its present prominent position the column of public-house marble designed in the best graveyard monument taste that was erected by the loyal inhabitants of the Royal Borough in memory of Queen Victoria. The twentieth-century traffic stream occasionally sweeps useless lumber away. The demolition of this particular eyesore is illustrated above: a long list of similar objects that clutter the streets of London might be brought to the attention of the observantly energetic Minister of Transport.

NORTHERN IMPROVEMENTS

Kelso, Roxburghshire, was an absolutely unspoiled eighteenth- and early nineteenth-century market town in stone, stucco and grey slate. Its grave serenities have been shattered by the Commercial Bank of Scotland, whose chiefs have ordained that a building in red brick and marble, with a red tiled roof, should be put up in the middle of this grey town. The building has obviously been designed to harmonize with the eighteenth century character of the houses. Why then build it in materials which are not in character?

The new premises of the Commercial Bank of Scotland Limited, Kelso, Roxburghshire.



1934 CONTEMPORARY INDUSTRIAL EXHIBITION

The 1934 Contemporary Industrial Exhibition, comprising five designs for living, will be held at Dorland Hall, London, from October 18 to November 3. The exhibits throughout are being grouped in fives, and represent a complete scheme for living with rather than a collection of individually good pieces. Among the various groups will be five modern living rooms, five modern bedrooms, five modern bathrooms, five modern kitchens, five modern offices and five modern shops. Among the special features will be the Contemporary House by Oliver Hill, an All-electric Mechanized House by Walter Goodesmith, Interiors in Motion by Raymond McGrath, Ecclesiastical Section, Advertising and Presentation Section by E. McKnight Kauffer, a specially designed Restaurant open to the public, five cocktail ensembles.

CORRIGENDA

On page 106 of the September issue, in the Craftsman's Portfolio on Exhibition Planning, a sketch of the stand of Pilkington Brothers, Ltd., at the Building Trades Exhibition was shown: the plan which accompanied that sketch illustrated the arrangement of Pilkington's stand at the Ideal Home Exhibition earlier in the year, and was described in error as the plan of the Building Trades Exhibition stand.

ONE AND A HALF TIMES LIFE SIZE CHANCE FOR BRITISH SCULPTORS

The Government of Victoria, Australia, announces that a competition for an equestrian statue of the late General Sir John Monash is to be held, to be open to all British sculptors. The figure is to be one and a half times life size; and the horse, too, presumably. But the prizes offered are not one and a half times life size; they are commercial miniatures, £200, £100 and £50 respectively. All particulars will be supplied upon application to the Agent-General for Victoria, London. Five of the best designs submitted in England will be selected and sent to Melbourne for the final judging.

CORRESPONDENCE

RIVERSIDE

To the Editor

THE ARCHITECTURAL REVIEW

SIR,—As an inhabitant of Hammersmith, may I thank you for the article on the Riverside in the August number of THE ARCHITECTURAL REVIEW. The only criticism that may be made of it is that it does not, perhaps, see the difficulty of the position from a Borough Council's standpoint. If a council has built flats which do not pay, and if it holds an area of land on which the houses have been condemned for whatever reason, it appears to have two alternatives. 1, to make up its loss by an increase of the rates, or 2, to sell the remaining land to the best economic advantage.

Things being as they are, the second seems the most likely alternative, unless by private gifts or other means, the financial position of the Council can be altered.

In this district, factories might quite likely be the most paying development from the Council's point of view.

But could not the whole finance of such a situation be reviewed by competent authorities?

Is it, for instance, essential to stability that, taking the banking system as a whole, every loan should be repaid by the borrower? If the borrower is a governing body, and is to spend the money on work proved to be desirable to the community, must the loan be repaid?

The banking system, as a whole, cannot lose, since the money paid out by the borrower for work done must return to the banks. But if the loan must also be repaid and cancelled, the governing body must tax in order to repay. Should not the Government in its function be placed in a slightly different position to a private interest. No one would, of course, suggest that a government, any more than anyone else, should be able to obtain free loans for any and every purpose.

But, while there are many things which, by their immediate appeal to large numbers, can be made to pay by private enterprise, there are others, no less desirable in the long run, which cannot make such an appeal, and perhaps never will, to the majority.

Is it right that all such things should be put on one side, even by governments, unless made possible by private charity?

If it is the duty of the government to educate, must it not be placed in a position where it can pay attention to such values.

If machines are in any sense to liberate mankind, must the increase of production be always in the direction of increased luxuries. Since the banks as a whole cannot lose, cannot the Government put forward a claim for credits for certain purposes which may be unrepayable?

If economists could find a solution to this problem, it may be that governing bodies might be persuaded to follow a less materialistic course in such matters as are under discussion. Failing such a solution, we must fall back upon private charity and hope that others will be as generous as Lord Rothermere.—Yours faithfully,

AN ARTIST



This bronze statue by Mestrovic was recently erected at Split, Yugoslavia, to the memory of Gregor Niksic, a great patriot bishop.

The column is one of forty which have stood for nearly 1700 years. They formed part of the Emperor Diocletian's palace. The column shaft is in Porphyry marble—the base is granite.

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Trade News and Reviews

By Brian Grant

THE BUILDING EXHIBITION

BELIEVING it to be an affair of the greatest national importance I wish that I could say a whole host of good things about the Building Exhibition. I cannot help thinking that neither the organizers nor the exhibitors (and consequently, many of the thousands of visitors) do properly appreciate how really vital this exhibition could, and should, be. It is an exhibition that should have far-reaching effects upon the immediate future development of building; it should be planned and designed in such a way as to give a clear and striking picture of technical advancement and ordered progress. It is an exhibition that should interest and enlighten not only every architect, engineer and builder, but every thinking man and woman.

Sir Giles Gilbert Scott at the opening ceremony of this year's Building Exhibition on September 12 said that when he came to an exhibition of that sort he first looked at it in a general way to see what was the impression made upon him by the exhibition as a whole; he then considered the lay-out and plan; and, lastly, he gave his attention to the individual stands and the materials



The Nautilus Fire Co., Ltd., designed by Ian Jeffcott, F.I.A.A.

and services being exhibited. Undoubtedly, the really essential virtues of an exhibition, be it large or small, are, firstly, co-ordinated and effective design of the whole; secondly, a thoroughly considered lay-out and plan giving lucidity and ease of circumnavigation

and, thirdly, a convenient classification and organized grouping of exhibits.

Lord Balfour of Burleigh in the course of his remarks at the opening ceremony referred to his visit to the 1932 Building Exhibition and said he remembered leaving

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The London Brick Company and Forders Ltd., designed by J. R. Leathart, F.R.I.B.A.

with a feeling of bewilderment at the vast variety of materials. "Bewilderment" is the word. I felt bewildered when I entered the main hall through the Addison Road entrance—one does not know where to start and how to proceed; scaffolding, marble, sanitary ware, paint all at the one time clamour insistently for one's attention. What a great pity it is! How much more enjoyable would have been my progress, how much more would I have seen, learnt and remembered if I had been able to wend my way in an orderly manner through a series of organized sections.

I do very fully appreciate that the amount of work involved in the organization of this biennial exhibition must be very con-

siderable, and the building industry is most certainly indebted to Mr. Greville Montgomery for all the work he has put into the arrangement of these exhibitions for so many years past. I do believe that Mr. Montgomery would like to see a quite considerable alteration in the arrangement and presentation of the exhibits, and that it is the attitude of the exhibitors themselves which has so far prevented this much-needed reorganization. Is it too much to hope that by 1936 it will have been possible to persuade exhibitors to forego competitive individualism in favour of planned co-ordination?

There were quite a number of good individual stands this year, and I was glad to

be told that a greater number of firms than ever before had enlisted the services of an architect designer. I walked round Olympia with a well-known architect and a much better (of course) known publicist, and we each made a list of the six stands which we considered to be the best, placing them in their order of merit; in comparing the three lists I found that architect-designed stands carried off the honours quite comfortably. Q.E.D.

I hope that everybody who went to Olympia visited "Slum Alley" and the New Homes for Old exhibit designed to show that slum clearance should be considered only as a small part of a thoroughly planned general policy for housing. Only

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by means of such a completely comprehensive policy will the prevention of slums in the future be ensured. Slum Clearing and Town Planning are twin problems, an effective and permanent cure for the former cannot be found unless the latter problem is tackled with the necessary foresight and vision. In the Town Planning Section of this exhibit there were illustrations proving that planning pays both financially and from a civic point of view. The average Master of Industry, employing some few hundred or thousand hands, remains completely blind to the fact that the satisfactory housing of his employees is a matter of considerable concern to him and to his shareholders. A few of the more enlightened industrial undertakings have been among the first to appreciate the advantages planning provides. Quite apart from the humanitarian point of view, it is sound business policy to provide healthy working conditions and to make every possible effort to ensure that the housing facilities at the disposal of the workpeople are such as they should be.

Another most interesting exhibit was that provided by the Department of Scientific and Industrial Research—the first comprehensive exhibit of the work of the Building Research Station at Watford and of the Forest Products Research Laboratory at Princes Risborough. I was, on this stand, introduced to a most ingenious instrument known as the "Heliodon." This instrument reproduces the apparent motion of the sun and, when used in conjunction with



The beginnings of proper planning are shown in this aerial view of an East Kent works. The workers' dwellings are grouped separately, though they are not as far from the factory as one could wish.

simple models of a proposed building, enables natural lighting conditions both around the building and within its several rooms to be easily predetermined. Here, too, I found the "Eupatheoscope," a vessel which (so it was explained to me) reacts like a clothed human being to conditions in a room and measures the degree of comfort.

The Canadian exhibit displayed a complete range of Canada's commercial timbers in their rough, prepared and manufactured forms. The Canadian Timber section also comprised an exhibit arranged by the

British Columbia Timber Commissioner to show B.C. pine, cedar and western hemlock. British Columbia red cedar was until recently almost a stranger in the British market; indeed, softwoods of any kind have for many years past been used for purposes of panelling and general interior joinery work to a much greater extent in America and Canada than in this country. As materials for this class of work they are relatively cheap and are attractive in grain and colour; it is not, therefore, surprising to learn that they are, along with so many



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Cairn Hydro, Harrogate. Photo courtesy of Arthur Ernest Wynn, Esq., Managing Director, Cairn Hydropathic Co., Ltd.

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other Empire timbers, being quite extensively used at the present time by architects in this country.

The Buildings Illustrated

The general contractors for a house at Holmbury St. Mary, Surrey, designed by Oliver Hill, F.R.I.B.A., were Messrs. R. Mansell & Co., Croydon. Among the artists, craftsmen and sub-contractors were the following: W. Whitmore Robinson, Esq. (consulting heating and hot water engineer), F. Clive Grimwade, Esq. (quantity surveyor), Smith Walker & Co. (constructional steelwork), Ragusa Asphalte Co. (asphalte), Smith Walker & Co. and Expanded Metal Co. (reinforced concrete), F. Bradford & Co. (external rendering), Crittall Manufacturing Co., Ltd. (metal casements), Haywards, Ltd. (roof lights), Hope's Heating and Lighting, Ltd. (central heating and oil burners), Frederick Braby & Co. (copper covered entrance door), James Gibbons, Ltd. (stairs balustrade and ironmongery), Walter Jenkins & Co. (polished Portland stone), James Robertson & Co. (polished plaster), Marb-L-Cote (walls, textured surfaces), Shanks & Co. (sanitary fittings), Bective Electrical Co. (electrical work), Troughton and Young, Ltd. (electric light fittings), Tube Lamps, Ltd. (tubular lighting), Roanoid, Ltd., and The Birmingham Guild (door furniture), Turberville Smith & Co., and Fortnum and Mason,



Ceiling in Western red cedar at the Church of the Holy Trinity, Sutton Coldfield, Warwickshire. Architect: George Bernard Cox.

Ltd. (carpets), Comyn Ching, Ltd. (radiator fronts), Knight and Sons (hot water fitting), William Boby, Ltd. (water softening plant), Tuke and Bell, Ltd. (sewage disposal plant), Frazzi, Ltd. ("Paropa" roofing), Art Pavements and Decorations Ltd. (window cills), Hoyle, Robson and Barnett (swimming pool and cement glaze to loggia), Turners Asbestos Cement Co., Art Pavements and Decorations Ltd., and Hollis Bros. & Co. Ltd. (flooring), Merchant Trading Co. (internal doors and Donnacona building board), Pilkington Bros., Ltd. (glass), Skellorn Edwards, Ltd. (curtains and fittings), Donald Bros.,

Edinburgh Weavers and Marion Dorn (fabrics), Frederick Tibbenham, Ltd., Heal and Son, Ltd., and Frederick Parker, Ltd. (furniture), Adamite Co. Ltd. (garden walls rendering), L. R. Russell & Co. (lawn and planting).

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