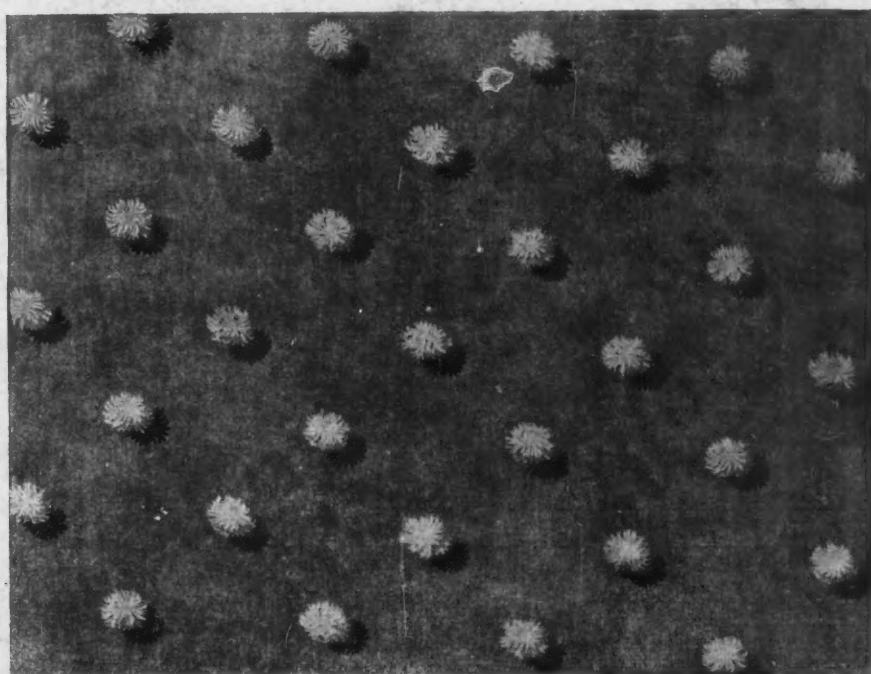


THE

NOV 14 1934

ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



Incorporating
THE
CRAFTSMANSHIP
SUPPLEMENT

Two Shillings and Sixpence Net.

9 Queen Anne's Gate, Westminster, S.W.1.

Vol. LXXVI

November 1934

No. 456

Use & Study

TRADE & TECHNICAL JOURNALS

FOR TRADE DEVELOPMENT AND PROGRESS

FOR FACTS OF PRODUCTION AND DISTRIBUTION

FOR THE VERY LATEST NEWS AND INFORMATION

FOR AN INDEX TO GOODS USED & SOLD

If you are seeking new markets, or desire to get first-hand information about a trade or industry you cannot go to a surer or more authoritative source than the trade and technical journals serving it. The address of any paper in this list will be furnished on request.

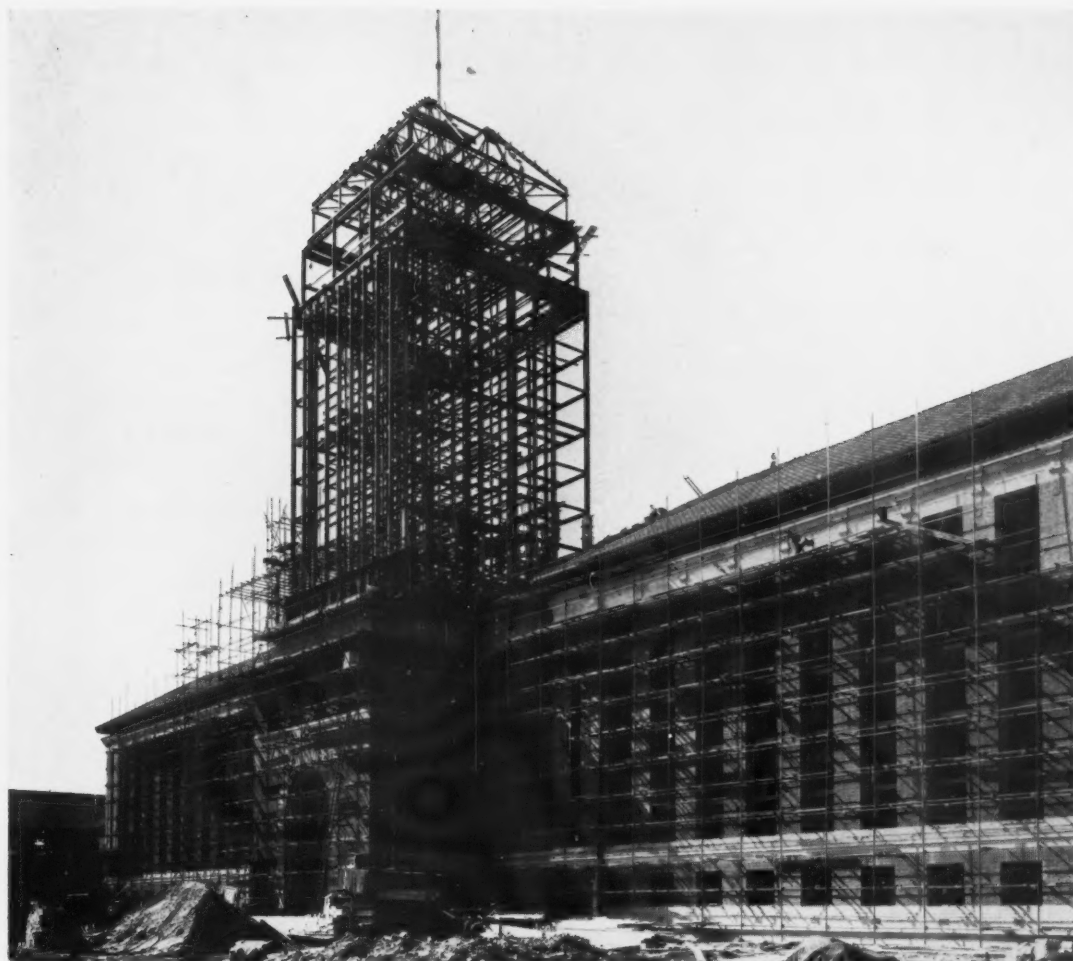
Amateur Photographer & Cinematographer.	Electrician.	Modern Transport Motor.
Architects' Journal.	Electric Vehicles & Batteries.	Motor Cycle.
Architectural Review.	Empire Mail & Overseas Trade.	Motor Cycle & Cycle Trader.
Autocar.	Engineer (The).	Motor Cycling.
Automobile Engineer (Incorporating Motor Body Building).	Engineering.	Motor Trader & Review.
Bakers' & Confectioners' National Association Review.	Engineering & Boiler House Review.	Motor Transport.
Brewers' Journal.	Export Trader.	Off-Licence Journal.
British & South African Expert Gazette.	Fertiliser, Feeding Stuffs & Farm Supplies Journal.	Oil & Colour Trades Outfitter. [Journal]
British Baker.	Footwear Organiser.	Overseas Engineer.
British Engineers' Export Journal.	Fruit, Flower & Vegetable Trades' Journal.	Packing, Packaging & Conveying Gazette.
British Export Gazette.	Furnishing Trades' Organiser.	Paper Box & Bag Maker.
British Journal of Photography.	Gas Engineer.	Paper Container.
Broadcaster (Weekly).	Grocer & Oil Trade Review.	Paper-Maker & British Paper Trade Journal.
Bus & Coach.	Grocers' Gazette & Provision Trades' News.	Paper Market.
Caterer (The).	Grocery & The Provision Merchant.	Photographic Dealer.
Chemist & Druggist (The).	Hotel Review (The).	Plumbing Trade Journal.
Cigar & Tobacco World.	Ice & Cold Storage.	Pottery Gazette & Glass Trade Review.
Commercial Motor.	India-Rubber Journal.	Power Laundry.
Confectioners' Union & Ice Cream & Soda Fountain Journal.	Ironmonger (The).	Rural Electrification & Electro-Farming Specification.
Confectionery Journal.	Journal of Decorative Art.	Style for Men.
Contractors' Record & Municipal Engineering.	Kinematograph Weekly.	Talking Machine & Wireless Trade News.
Crushing & Grinding.	Licensing World.	Textile Manufacturer.
Dairyman.	Light Car & Cyclecar.	Tobacco Trade Review.
Drapers' Organiser.	Locomotive, Railway Carriage & Wagon Review.	Waste Trade World.
Drapers' Record.	Machinery.	Wine Trade Review.
Dyer, Calico Printer, Bleacher, Finisher & Textile Review.	Meat Trades' Journal.	Wireless & Gramophone Export Trader.
Electrical Industries & Investments.	Mechanical World & Engineering Record.	Wireless & Gramophone Trader.
Electrical Review.	Men's Wear.	Wireless Engineer & Experimental Wireless.
Electrical Times.	Mining Journal, Railway & Commercial Gazette.	Wireless World & Radio Review.
Electrical Trading.	Model Engineer & Practical Electrician.	Yachting World & Motor Boating Journal.

Official Handbook, giving particulars of over 500 papers, post free 1/-.

Periodical, Trade Press & Weekly Newspaper Proprietors' Association, Ltd.,
Telephone: Central 2441. 6, Bouverie Street, E.C.4. Telegrams: Wenappa, Fleet, London.

100%

ADVERTISING VALUE



NEW UNIVERSITY LIBRARY, CAMBRIDGE

Architect: Sir Giles Gilbert Scott, R.A.

Engineer: Burnard Geen, M.Inst.C.E.

General Contractors: Rattee & Kett, Limited.

Steelwork by

REDPATH-BROWN

& CO. LTD. + STEEL STRUCTURAL ENGINEERS
3 DUNCANNON STREET + LONDON + W.C.2

Established
1802
Incorporated
1896

WORKS AND STOCKYARDS: LONDON, EDINBURGH, MANCHESTER,
GLASGOW. OFFICES: BIRMINGHAM, NEWCASTLE, LIVERPOOL &
SOUTHAMPTON. REGISTERED OFFICE: 2 ST. ANDREW SQUARE, EDINBURGH.

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

Vol. LXXVI, No. 456

November 1934

CONTENTS

	PAGE
PLAIN HOME-BUILDER: WHERE IS YOUR VORTICIST? <i>By Wyndham Lewis</i>	155
THE COCO TREE RESTAURANT, HOLLYWOOD, LOS ANGELES. <i>Richard J. Neutra, Architect. Gregory Ain, Associate Architect</i>	159
REBUILDING AN OLD HOUSE. NO. 5 THE GROVE, HIGHGATE. <i>C. H. James, Architect</i>	162
BEHOLD! A GIANT <i>By R. Myers-cough Walker</i>	165
UNIVERSITY LIBRARY, CAMBRIDGE. <i>Sir Giles Gilbert Scott, Architect</i>	168

BOOKS:	PAGE
<i>BOOK OF THE MONTH.</i> Children's Pictures. <i>By Bryan Guinness</i>	173
Architecture in Fiction. <i>By John Betjeman</i> ..	174
Colour in the Home. <i>By Loraine Conran</i> ..	175
Where England Leads. <i>By Osbert Lancaster</i> ..	175
A FREE COMMENTARY. <i>By Junius</i> ..	176

THE ARCHITECTURAL REVIEW SUPPLEMENT

RECENT TEXTILE DESIGN. <i>By Loraine Conran</i>	178
THE CRAFTSMAN'S PORTFOLIO. No. 93. Recent Textiles	179

ANTHOLOGY:
Page 185

MARGINALIA:
Page 185

TRADE AND CRAFT:
Trade News and Reviews. *By Brian Grant.* Page xliv

Plates

A CHILD'S DRAWING FROM MEMORY. PORTABLE SHRINE AT THE FESTIVAL. <i>Drawn by Tanaka-Kayoko</i>	Plate i
THE PRINCIPAL (EAST) FRONT OF THE UNIVERSITY LIBRARY, CAMBRIDGE. <i>Sir Giles Gilbert Scott, Architect</i>	Plate ii
THE TOWER OF THE UNIVERSITY LIBRARY, CAMBRIDGE, FROM THE NORTH COURT ..	Plate iii
THE WEST FRONT AND A VIEW FROM ONE OF THE COURTYARDS AT THE UNIVERSITY LIBRARY, CAMBRIDGE	Plate iv

THE READING ROOM AT THE UNIVERSITY LIBRARY, CAMBRIDGE	Plates v, vi
THE INNER HALL, THE ENTRANCE HALL, AND THE DOORS BETWEEN THE CATALOGUE AND READING ROOMS AT THE UNIVERSITY LIBRARY, CAMBRIDGE ..	Plate vii
AT CLOSE RANGE. FOR EAST IS EAST AND WEST IS WEST.—A painting from a modern Buddhist Temple in Colombo. <i>Described by Penelope Chewode</i>	Plate viii

Articles, photographs, or drawings sent with a view to publication will be carefully considered, but the Proprietors will not undertake responsibility for loss or damage. All photographs intended for reproduction should, preferably, be printed on albumenized silver paper.

All articles and illustrations should bear the name and address of the sender, and postage should be sent to cover their return.

The Editor disclaims responsibility for statements made or opinions expressed in any article to which the author's name is attached, the responsibility for such statements or opinions resting with the author.

All communications on Editorial matters should be addressed to the Editor, THE ARCHITECTURAL REVIEW, 9 Queen Anne's Gate, Westminster, S.W.1.

Prepaid Subscription Rates

United Kingdom, £1 5 0 per annum, post free. U.S.A., \$8.00 per annum, post free. Elsewhere Abroad, £1 5 0 per annum, post free. Cheques and Postal Orders should be made payable to THE ARCHITECTURAL PRESS, LTD., and crossed Westminster Bank, Caxton House Branch.

Subscribers to THE ARCHITECTURAL REVIEW can have their volumes bound complete with Index, in cloth cases, at a cost of 10s. each, or cases can be supplied separately at 4s. 6d. each.

An index is issued every six months, covering the months of January to June and July to December, and can be obtained, without charge, on application to the Publishers, 9 Queen Anne's Gate, Westminster, S.W.1.

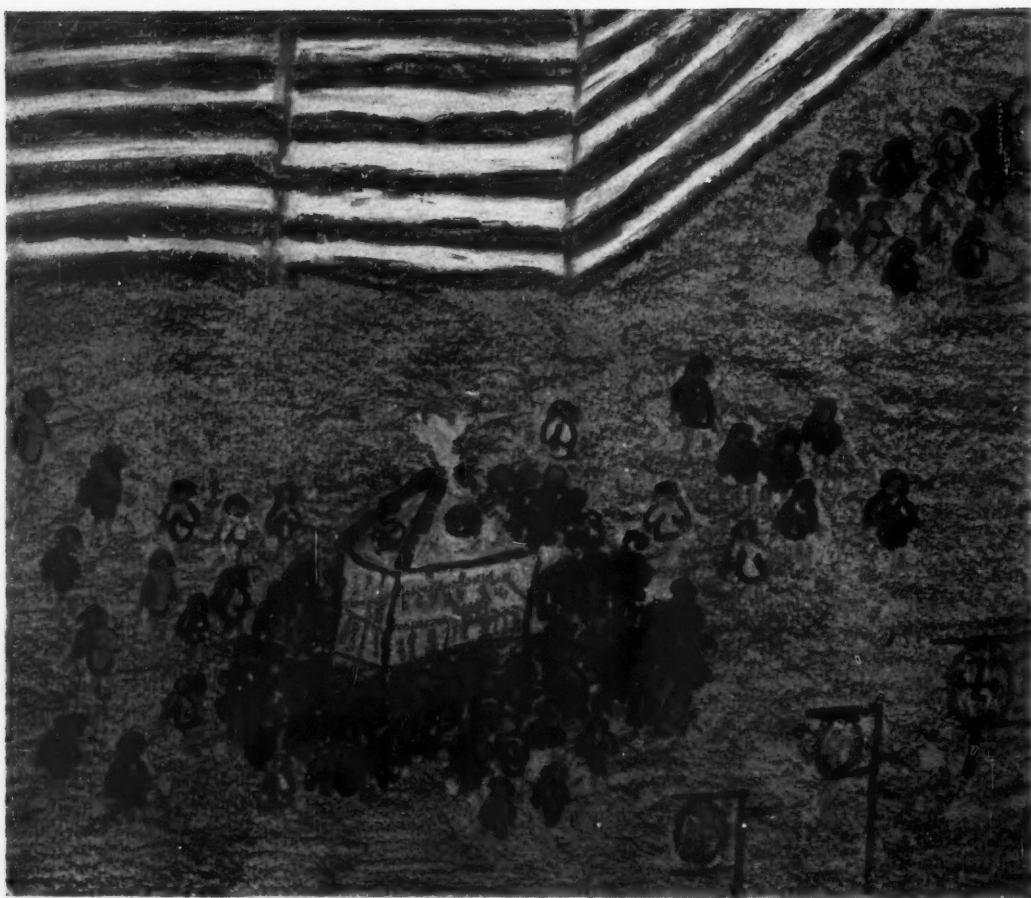
THE ARCHITECTURAL PRESS, 9 Queen Anne's Gate, Westminster, S.W.1

Telephone:

9212-7 Victoria (6 lines)

Telegrams:

"Buildable, Parl, London."



A CHILD'S DRAWING FROM
MEMORY. *Portable Shrine at the Festival.*
A crayon drawing by Tanaka-Kayoko,
an eight year old girl of Tokyo, remark-
able for the brilliant harmony of its
colours. Reproduced from *Picture Mak-
ing by Children*, reviewed on page 173 of
this issue.

PLATE I

November 1934

Plain Home-builder:

Where is your Vorticist?

By Wyndham Lewis

FOR the past twenty or twenty-five years in the Anglo-Saxon countries outraged protests have arisen at every fresh manifestation of "advanced" art, whether in sculpture, painting, architecture, or the applied arts—and, to a lesser extent, regarding "modernism" in novels, plays, and verse. On the side of those engaged in these outrageous activities many attempts have been made at conversion: but the Anglo-Saxon public (this applies more to England than to America) has remained obdurate, and has refused even to adopt a tolerant attitude, much less to be converted.

A small number of "highbrow" men and women meanwhile—a very small number—have supported these "extreme" expressions of cubist, *surréaliste* expressionist art. A handful of modernist villas have been run up; a few big factories have gone cubist. Women's dress has been affected more than most things, but Victorian modes have always routed the "robot" fashion, whenever it came to a stand-up fight. One shop in a hundred has acquired a chromium-plated modernist façade, but only in the very large cities. Yet one swallower of the new forms of expression does not make a summer—for the artist! And for one who was a swallower there have been a thousand who were non-swallowers—who with teeth set have violently rejected the medicine. For a *bitter pill* it is—why

deny it?—this art of the most "modern" schools. In this country architects like Etchells, Holden, Connell and Ward, Tecton, Emberton, Tait, Wells Coates, Chermayeff, McGrath, Fry; painters and sculptors like Henry Moore, Epstein, Kauffer, and the Nashes are in the nature of paregoric or codliver oil to the over-sweet Anglo-Saxon palate; about that there is no question.

Those modernist suites of furniture—even "attractive" up to a point—are undeniably ultra-puritan in conception; far too bare and cheerless to the average eye. An "ideal home" furnished with these uncompromisingly severe bookcases, rugs, steel chairs and aluminium beds, angular armchairs and so forth, would be *ideal* only for the very few. And one of Mr. Henry Moore's pinhead Titanesses—highly prolific of foetus-like stone babies, certainly, but otherwise very remote from routine humanity—would scarcely be found by poor little Mr. Omnes to add anything to the gaiety of his interior. Nor would a cornfield by Mr. Nash even help matters, suspended upon an empty wall, above a nest of gloomy boxes full of Mr. Gollancz's harshly-coloured books (as they would appear in the eyes of the average book reader).

What is all this about, the puzzled man-in-the-street has asked, over and over again, ever since in the far fourteens of Nineteen

Hundred, with the war about to break, the Vorticist assailed his senses with images of, to him, a revolting ugliness? It is because I do not think that the Plain Gallery-goer (to give the "Plain Reader" a brother!) or the Plain Home-builder (to give him another brother) choosing an architectural box to live in and choosing "antique" furnishings on the one hand, or modernistic furnishings on the other, with which to *line* his nest—it is because this still puzzled person has not yet received quite the fairest answer possible, that I am addressing myself to the task of lifting the veil for him a little higher; and in a way that, I believe, has not up to the present been attempted.

If I seem to fetch from rather far my explanations I can only reply that they do lie very much off the beaten track. You have to go into the fastnesses of esoteric politics and into the most tortuous labyrinths of the religionist-at-bay, to discover the impulse that outwardly manifests itself in Mr. Kauffer's Tube Posters, or the posters of his school; in the architectural plans of Mr. Wells Coates; in Mr. Eliot's cross-word puzzles in the place of poems (as it seems to the uninitiated); in Mr. Epstein's *Underground* Building statuary; or Mr. Henry Moore's or Mr. Lambert's plastic experiments. With this warning, namely, that the road to understanding of the "inhumanity," the "abstractness," the "ugliness," of extreme contemporary art,

is not (as indeed might be anticipated) an easy one or a path of roses for the humble Home-builder or Gallery-goer in search of enlightenment, I will proceed.

I am myself, of course, one of the chief offenders in the matter of all this horrible "inhuman" modernity. It was I who was the arch-vorticist; and so recently as last week I perpetrated a picture which, when it is exhibited, however much the art critics (a fine body of men!) applaud it, will not perhaps please *you*. I say all this to make it clear at the start that you are getting this from the horse's mouth—or from between the dragon's teeth if you like that better!

It may be as well to explain one feature of Vorticism which has a great deal of bearing upon what is being discussed here. I refer to the fact that Vorticism (the characteristic movement with which all these modes of extreme modernism began in England) was, in a sense, a *substitute of architecture for painting*. It was not only that the Vorticist was peculiarly preoccupied with the pictorial architectonics at the bottom of picture-making—the logical skeleton of the sensuous pictorial idea. It was more than that. "Vorticism" was a movement initiated by a group of painters, but it was aimed essentially at an *architectural* reform (I was almost about to say, *rather than a pictorial reform*!) My pamphlet entitled *Architects, where is your Vortex?* (written a couple of years after the war) demonstrates this fact sufficiently plainly even in its title. And what I, as a vorticist, was saying to the architect was: "Produce a *shell* more in conformity with the age in which we live! If you do not do so, it will be in vain for us to produce pictures of a new and contemporary nature."

But the pictures produced by myself, and other painters of similar aims, and which have been produced continuously since that time, were often rather exercises in architectural theory—rather pictorial *spells*, as it were, cast by us, designed to attract the architectural shell that was wanting—than anything else. We were compelled at the outset—since the architect had lagged behind, and the shells, the appropriate *walls*, were wanting—to go over into the field of pure architecture more than otherwise would have been necessary, or indeed desirable. And, in the early stages of this movement, we undoubtedly did sacrifice ourselves as painters to this necessity to reform *de fond en comble* the world in which a picture must exist—for its existence is obviously contingent on, and conditioned by, what the architect produces. In the

heat of this pioneer action we were even inclined to forget the picture altogether in favour of the *frame*, if you understand me. We were so busy thinking about the sort of linear and spatial world in which the picture would have its being and thinking about it in such a concrete way, that we sometimes took the picture a little for granted. It became merely a picture X—a positional abstraction, as it were.

But what has happened, in the sequel? Well, the appropriate shells—the buildings—have been, in a small way it is true, forthcoming. But they, too, have forgotten the picture! Or rather, it has turned out that the architect (having got his Vortex at last) has conceived it usually in such a manner as potentially to *exclude* the picture altogether from his dogmatic vorticist or cubist walls.

Almost all the photographs you see of "ideal homes"—in the advertisement pages of periodicals, or in periodicals, or articles, devoted to the furnishing of a "modernistic home"—are *pictureless*, or nearly so. One picture, or two, at the most, relieve the aggressive severity of these advertised dwelling rooms. And for this we (Vorticists and others) are somewhat to blame.

But to say that we are *altogether* to blame would not be true. For there are other factors, of immense importance, behind these puritanic landscapes of domestic bliss, and over-mathematicized architectures, and it is those that, in this article, I have particularly proposed to canvas.

So at last, after a false start, as it were, just now—let us get under weigh, and let us start at the beginning, upon the primeval religious and economic foundations of everything, whether it be the Katoubia at Marakech, a short story of Tolstoy's, or Mah Jong or Ping Pong.

I have said in a book, dealing with these subjects, that some people suffer fools gladly: and I boldly asserted that I was one of those people that did so—that for me the fool was welcome—that to the "little children" of whom the Kingdom of Heaven is composed should be added the Fool, for he has a similar claim upon us as have the evangelist bambinos; and in any case, here on earth, is not the Fool, as it were, the inert reservoir upon which genius draws? His opaque and lustreless eyes, his heavy features, large animal jowl, shallow brow like that of the Roman

gladiator—that is our fundamental humanity. Upon that dull folly everything that we erect must be built. But it is the reverse of a quicksand. It is a rugged conglomerate, a thoroughly conservative mass—stable, if deadly stupid.

Such sensations as these are the sensations at the back of much of the architecture, painting and sculpture, and applied arts, and books as well, which have given rise—and still continue to do so—to such bitter controversy. It is because we have in a sense accepted the Fool, even proceeded to the worship of the Fool, that the Fool is so scandalized and angry with what we do!

For the Plain Home-builder to understand why his home—if it is to be "ideal"—should, by all rights, be *very* bare and *very* unsensuous, he must be directed, to start with, to the study of the religious attitudes peculiar to his time. (It is best, I think, to take the religious first, as the political would be liable to confuse him.) When I say "religious," I do not, of course, mean the "simple faith" that is better than "Norman blood" of the Plain church-goer, or anything so straightforward as that. I mean the particular brand of intellectualism which flourishes at the moment as a parasite upon the fundamental religious emotions.

During the latter decades of the nineteenth century, professional religionists were locked in a death-embrace, or so it seemed, with Natural Science. Charles Darwin, conspicuously, had dealt a knock-out blow to the dogma of the Fall—or so it seemed: for humanity learnt from him that it had "descended" from a lower form of life—not "fallen" from a higher. To the "forthright" Northern children of the Reformation these "facts" of Darwin's appeared pretty difficult to reconcile with the Old Testament myth of the Creation (borrowed from Babylon, that conspicuously impure State), with which they had been familiar from childhood. (And when they learnt, from Sir James Fraser and others, that Judaism had taken over Adam and Eve, lock, stock and barrel, from other religions, that did not help matters, of course.)

To telescope into a few words these tremendous events, the Christian religion did not disappear, as many thought it might. Eventually it was recognized that there *were*, after all, more things in Heaven and Earth than were mentioned in the philosophy of Darwin and Huxley. The "stubborn facts" of Natural Science were "found out" and seen not to be so "stub-

born" as all that, and there were anyway other stubborn facts with which Science showed itself incompetent to deal. And after these homeric struggles the professional religionist came up smiling, if I may be allowed to put it in that familiar way—but smiling a little wryly. And, further, a good deal of the scientific attitudes had been absorbed in this desperate *corps-à-corps* by the badly-shaken Pillars of the Church—for it had been necessary to engage Science with its own weapons, and the weapons were retained after the worst of the encounter was over.

This not triumphant, but relatively satisfactory, emergence of the religious mind from the dark period of Evolutionary eclipse, is put on record, with great brilliance, by the late Lord Balfour in his famous book, *The Foundations of Belief*.

The Plain Gallery-goer, or the Plain Home-builder (who beyond question has been asking himself with growing impatience what on earth, or in heaven, religious controversy has to do with chromium-plated easy-chairs or cubist bungalows) cannot be expected to wish to follow the late Lord Balfour in his eloquent exposé of "the emotional adequacy," or, rather, "inadequacy," of the ends prescribed by the Naturalistic Ethics. So he may be willing to take my word for it, when I point out that those Naturalistic Ethics were fairly closely related (if you devote more than a cursory examination to these matters) to the Naturalistic Aesthetics. And it was the recognition of the inadequacy of the Naturalistic Aesthetic that was primarily responsible for the downfall of the bourgeois art of the nineteenth century (the stronghold of which, in Great Britain was—and still is!—the Royal Academy).

But the Naturalistic Ethic, and its "beautiful" sentient creation, got pretty badly knocked about by Natural Science, as was indicated by Balfour. The ascetic values of the mystical religious mind fared better, and, as I have said, emerged—not intact, but not at all destroyed. Nineteenth Century Science, however, left its mark upon all that was, as it were, *physical*. Religion has had its "come back," but in its grimmer, contemplative, aspects, with its vows of poverty in evidence, to an impoverished world. It has come back because Man has fallen upon hard times and is in very great distress. It has come back attuned to an apocalyptic situation, armed with the despairs of the earliest Fathers of the Church.

In an often-quoted passage, Lord Balfour

asks what man turns out to be after all, from the point of view of Science—according to anything that Science *by itself* is able to teach us. And it transpires—he has no difficulty in showing that—that Man is after all not the final cause of the universe: "His very existence is an accident, his story a brief and transitory episode in the life of one of the meanest of the planets. Of the combination of causes which first converted a dead organic compound into the living progenitors of humanity, Science, indeed, as yet knows nothing. It is enough that from such beginnings, famine, disease, and mutual slaughter, fit nurses of the future lords of creation, have gradually evolved, after infinite travail, a race with conscience enough to feel that it is vile, and intelligence enough to know that it is insignificant."

This passage is so extremely well known that I dare say even the Plain Home-builder I am especially addressing will be familiar with it. It registers, with its bland declamation, a very low temperature indeed (as the few lines I have just quoted will have shown, I think).

Now Lord Balfour, having rubbed in, to the full extent of his mournful eloquence, the meaning of what Science teaches—namely the insignificance, the worthlessness, the absurdity, of Man and all his works, asks his readers whether this may not perhaps be utilized to turn the attitude of this miserable half-animal (this twin of the "miserable sinner") to "what is Abiding and what is Eternal." And Man, in the mood engendered by this depressing revelation of his unimportance, nay futility—is in no mood, it may be imagined, to give an emphatic No. That this depressing and degrading picture may be—has been and some will think *should be*—utilized in the field of art as well as in the field of religion, is what I am seeking to demonstrate here. And I am among those who, with certain reservations, believe that it *should be*.

The absence of sensuous appeal—the *purism*, or to give it its ethical equivalent, the puritanism—of the great contemporary movements in architecture, house-furnishing, sculpture, painting and design, proceeds ultimately from the same source as—and proceeds hand-in-hand with—the new evangelism, which is to be seen as much within the frontiers of the Roman Catholic communion, as in other—and more traditionally "puritanising"—folds.

The recrudescence of ascetism, if we can call it that—perhaps it would be better to say the *popularization* of the ascetic principle: the *re-dehumanization* of a religion,

which was in origin anti-human (in the sense that to be anti-family, with Saint Augustine, may be described as to be anti-human) and which has oscillated between that and an accommodation to the all-too-human principle: all this can be matched in the political field. Indeed the identity of temper in every department of life is today remarkable. The more closely organized human life becomes, the more perfect this identity will be.

So, although I began with religion, I could equally well have begun with politics—except for the reason I have given. In both "advanced" religious and "advanced" political theory there is the same cold-shouldering of the "bourgeois" moral values—notably of the humanitarian values. The *value of human life*—to take only that one value, as typical of the rest—the stocks of *that value* have never stood lower than they do today. We find the world rushing headlong towards further, and yet more disastrous and diabolical, wars.

But the traditional guardians—religious and political—of the humanitarian values do not seem to turn a hair at the thought of bigger and better bombs, laden with poison, for the destruction of "alien" cities. (I merely refer to this to make good my point—not in censure, I need not say; that would be quite out of place in such an article as this.)

If you wished to link up still further this network of dehumanist principles, you could not do better than turn to the controversy of five or six years ago regarding *Humanism* in America. Actually a number of pseudo-religionists and political extremists were collected together by somebody or other, and unleashed at the throat of that benign and highly gifted figure, the late Professor Babbitt of Harvard, the principle representative of so-called "Humanism" in America. While agreeing with much of the criticism (for Babbitt did lay himself open to the jibe that he was a *genteel* embodiment of Bostonian America, and his "inner check" was an ideal target) I could not help wondering at the time just *why* this benevolent old gentleman should have aroused such evident animosity. However, that is neither here nor there. What I wish to stress is that the anti-humanist can very easily become, if he is not that already, the anti-human. How the notorious *inhuman* characteristics of so much contemporary art and thought might have something to do with mass attacks upon *humanism*, is not very difficult to see. And that non-human principle—so characteristic of the art of

Asia, in contrast to that of Europe—promises a finer standard of art, whatever else you may think about it, upon purely human grounds.

I will proceed now to the final unravelment of the modernistic mysteries. First, Man, with a capital M, was not the centre of the universe for a Chinese or Japanese artist, in the way that he has been that, mostly, for the European. A fish, bird, tiger, fly, or frog entered his pictorial universe upon an equal footing with the human biped, at whom he looked, true artist that he was, as if he himself had been a stork rather than a fellow-man. This was an *inhumanity*, according to Hellenic standards. Or take an obvious case from everyday life: the surgeon, although he may be a very human person, is committed to a hard-boiled attitude once he enters his hospital: in the interests of humanity, even, he must be "inhuman"—efficiency demands it. But any man of science is compelled to make himself into a depersonalized machine. All that is obvious enough; but what is less so, although equally true, is that the artist, as much as the scientist, must exclude as far as possible the specifically human from the organization of his intellect. In his way, it is incumbent upon him to be just as cold-blooded as the efficient surgeon or duellist: his eye must be as detached, his hand as firm as theirs.

A time of great poverty—of "want in the midst of plenty"—such as ours, is economically disastrous for the artist. And as to the Communist State, that does not, on the face of it, sound a very promising place for the artist, either. But on the other hand the "Bourgeois" society, so bitterly celebrated by Flaubert, is not ideal for the artist either. Inflated prices for "old masters," side-by-side with "chocolate box" standards—or magazine-cover standards: that is what you arrive at in any Banker's Olympus.

The artist may, of his natural bent, be as gloomy as the poets Crabbe or Webster; but even so he is probably better off in an age when a certain cheerfulness prevails, a certain over-plus of vitality rather than in such a grim and artificial bankrupted society as ours, with its atmosphere of the last and gloomiest plate in a very, very wicked *Rake's Progress*—where each month seems the last before the lights will go out upon civilization for ever. And unless, surrendering to the prevalent despair, he ceases to be an artist, he will not thank the religionist, either, for popping into the Waste Land of the post-war, rubbing his

hands with professional glee over this spectacle of desolation—of dying industry, languishing art, and general paralysis of will and of intellect.

Having admitted all this, we come to the paradox of this same artist applauding many of the features peculiar to this frugal and denuded—"nudist" and needy—scene, and having indeed been in part responsible for them (as was the Vorticist, as I have said). Whatever the reason may be (and whatever may happen in the sequel) the art of painting, to take only that, has not been so much alive for a couple of centuries, at least, as it is today. All of the *non-human* influences I have been discussing operate in favour of its being of a high standard of excellence—if not commercially prosperous, which is another matter. The disappearance of spare cash from the pocket of the Public may certainly in the end lead to the extinction of the fine arts; but, in the meanwhile, the *severity* of the intellectual ideal has helped them immensely.

So, as to those modernist interiors (such as you see advertised in the luxury-magazine)—those interiors obviously designed for a particularly puritanic athlete of robotic tastes, with an itch for the rigours of the anchorite, and a sentimental passion for *metal* as opposed to *wood*, and a super-Victorian conviction that cleanliness is next to godliness. What are we to say regarding them?

Well, first of all, it is far better to have *nothing* on the walls than vulgar and trivial things; and it must always be remembered that the average athlete—or tennis-girl turned wife, or golfing-motorist become home-builder—possesses no taste at all, and should if possible be restrained from buying those coloured prints of comic Bonzos he naturally favours and putting them up on his walls. For him a perfectly *blank* wall is the only decent solution. He is what "bourgeois" civilization has made him. He should put himself humbly in the hands of a competent modernist designer, and cubist-bungalow architect, and allow them to *ration* him, very strictly indeed, in the matter of everything barring strict necessities—tables, chairs, lamps and bookshelves for the detritus of his "mystery" literature, and to be the trash-boxes for his Crime-Club sequences.

But to say that that "ideal home," of that spoilt child of the Machine-age, is in fact ideal, or is at all final, would indeed be absurd, and criminally discouraging. He is not an ultimate flower exactly—he is not

WHERE IS YOUR VORTICIST?

the end of a progress! On the contrary, he is an embryo, as it were, a foetus, of what should be—let us square our shoulders, and say *shall* be—it will do no harm. That his bungalow reception-room should be as bare as a cave is right and proper, because he is in fact a *cave-man*. But he is a cave-man who has no art—but only a cave. The marvellous art of the Altamira Caves would be as appropriate in *his* cave as in those at Altamira, or any others, if he had reached that stage of cultivation; but he has not. He is too primitive as yet, so there are no cave-paintings. He had evacuated all the bric-à-brac he was born with. He has not yet had time to furnish intellectually, at all, his cubist cavern. It is as yet the Plain Home-builder's spartan nest—that is the idea. He is *proletariat* too—the newest of the new poor; the first swallow of the Anglo-Saxon Bolshevism that is to be. But that is just a skeleton of a much richer existence, we must at least hope. And in the meanwhile, there is nothing whatever to prevent you from putting as many pictures up—upon these immaculate, sinisterly puritanic, walls—as you have the taste to choose and the money to buy. You must not take these spotless polar models of the "ideal" interior too seriously. They are a doll's-house for a sports-girl robot, yes. But they have a great deal in their favour. And it is up to you to make them habitable—even disorderly.

You should not be afraid of *desecrating* these spotless and puritanic planes and prudish cubes; and it is up to you, after all, to refuse to be made into a sedate athletic doll—into an exhibit, like a show-piece for a lecturer, or in an interview with "the perfect proletarian, in the newest frugal, least domestic, prize-puritan-parlour." Modern furniture, the best of it, is exceedingly nice and much better suited to the requirements of all of us than the old—to put it at its lowest, for its lines are often of great interest apart from that, and visually suggestive of much that no Plain Home-builder need worry his head about; and likewise the little cubist-bungalow. And you can with advantage hang *any* picture on the most modernist wall—or any number of pictures too—from a Medici reproduction of Uccello's Battle—a Rafael, or a Rowlandson—to an "abstract" design by Mr. Wyndham Lewis, the writer of this article. There is no occasion to allow pictures to be abolished—it is no use learning about modern architecture and furniture if you do not learn about modern pictures too; unless you wish to exist as the least imaginative of cave-men or cave-women, as, of course, the average must do. But I have not been addressing myself to an average Plain Home-builder.

A RESTAURANT IN LOS ANGELES



1



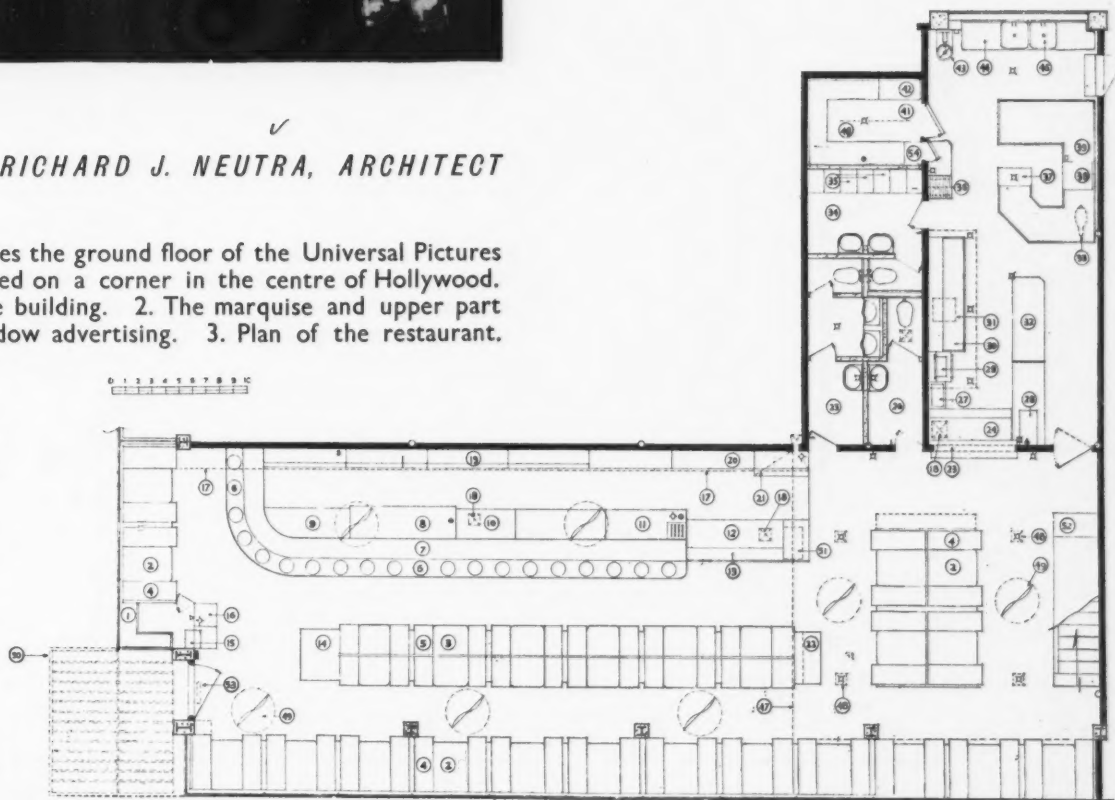
2

maple cutting board and sink. 25. Men's toilet. 26. Ladies' toilet. 27. Vegetable sinks. 28. Waffle iron. 29. Broiler. 30. 3-section buffet type range. 31. Electric exhaust fan at apex of hood. 32. Maple working table. 33. Grease interceptor. 34. Employees' toilet. 35. Employees' lockers. 36. Meat block. 37. Glass washing machine. 38. China washing machine. 39. Dishwashing department with electric washers for glass, china, silver. 40. Refrigerator storage, Thermax insulated. 41. Sliding ceiling light. 42. Fish refrigerator. 43. Electric mixer, wire whip and flat beater. 44. Metal lined sink table. 45. Vegetable sink. 46. Continuous light troughs of diffusing light. 47. Restaurant balcony. 48. Inserted concealed ceiling light. 49. Ventilation fan. 50. Neon illuminated entrance marquee with diffusing glass soffit. 51. Electric roll warmer. 52. Service stand with lino top. 53. Telechron clock. 54. Short order box.

RICHARD J. NEUTRA, ARCHITECT

The Coco Tree Restaurant occupies the ground floor of the Universal Pictures advertising building which is situated on a corner in the centre of Hollywood. Illustration 1 is a night view of the building. 2. The marquee and upper part forming a study in light and shadow advertising. 3. Plan of the restaurant. The key to the numbers is as follows:—

1. Display. 2. Double seat with detachable upholstery. 3. Single seat with detachable upholstery. 4. Table with chrome-edged lino top. 5. Table with chromed lino top. 6. Revolving lunch stool on elevated base. 7. Lunch counter with recessed stainless steel front and chromed lino top. 8. 40-gallon ice cream fountain. 9. Maple table with shelves under. 10. Maple top table with shelves under. 11. Sandwich machine and toaster. 12. Ice-water fountain with glass shelves. 13. Plate glass protected vegetable display. 14. Grilled chromed casing of air-heater with lino top. 15. Cash register. 16. Cashier and cigar stand. 17. Indirect light shelf concealed by stainless steel cornice. 18. Suspended floor sink. 19. Back counter with glass shelf display and sliding plateglass doors. 20. China closet. 21. Coffee urns. 22. Cold table with freezing coils below, glass guarded salad display in front. 23. Stainless steel serving shelf. 24. Steam table with



3

A R E S T A U R A N T I N



L O S A N G E L E S



5



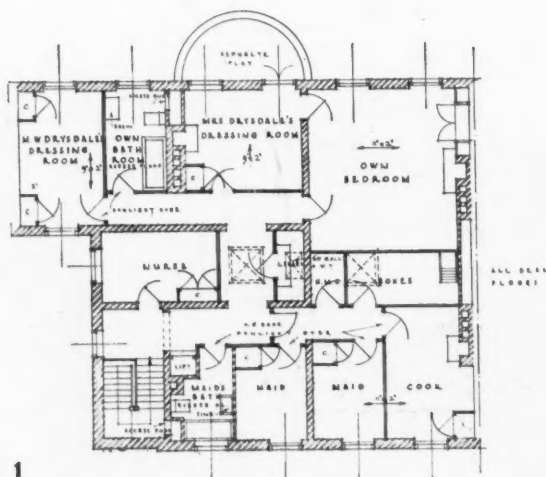
6

4. A detail view of the entrance and its marquise. 5. The restaurant from the balcony. 6. The lunch counter. Richard J. Neutra, *architect*, Gregory Ain, *associate architect*.

R E B U I L D I N G A N O L D

This house was one of a group of six old houses in The Grove (originally known as Pemberton's Walk), which has always been regarded as a cherished possession and tradition in Highgate. For that reason there was much anxiety amongst the residents of its neighbours when it was proposed to pull it down and erect a new building. The old two-storeyed house had, however, been altered at various times since it was originally built *circa* 1685, and was so badly mutilated that its original form and character had been almost entirely obliterated. The aim of the architect has been to build a new house which harmonizes with its neighbours, restores to The Grove something of its lost dignity and provides a suitable home for people who desire modern comforts. The illustrations are, 1, the second floor plan of the new house; 2, the old east front to The Grove. The cornice on the adjoining house to the left shows the original height of the Stuart house. The top floor and left wing were apparently added and the whole house remodelled in the middle of the eighteenth century. The porch is early nineteenth century and the bay Victorian. 3 shows the garden front of the old house. 4. Plans of the lower ground, ground, and first floors of the new house. 5. The new east front. The size and line of the windows were dictated by the adjoining Stuart houses. The facings are Sussex stocks with red dressings and arches. The columns of the porch are the old ones reused, the entablature having been re-designed. 6. The new garden front facing west and commanding magnificent views across Kenwood to Hampstead and beyond. It is faced with brown Missenden bricks with orange dressings. The windows are of teak in deal frames.

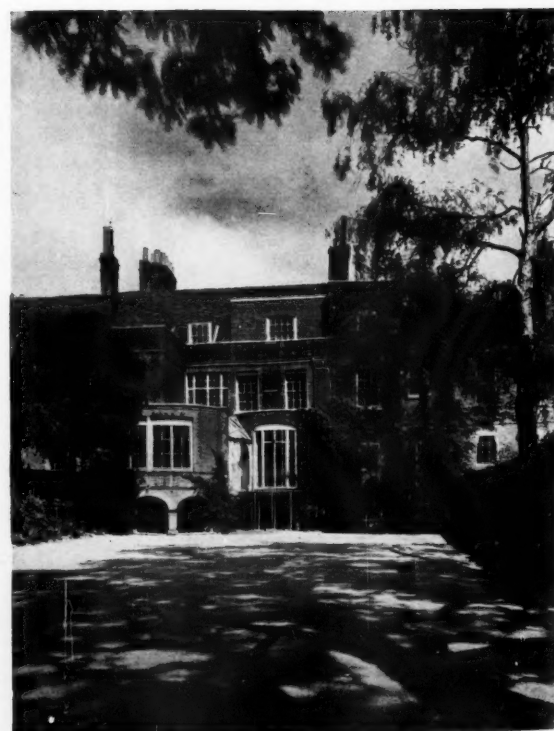
C. H. JAMES, ARCHITECT



1



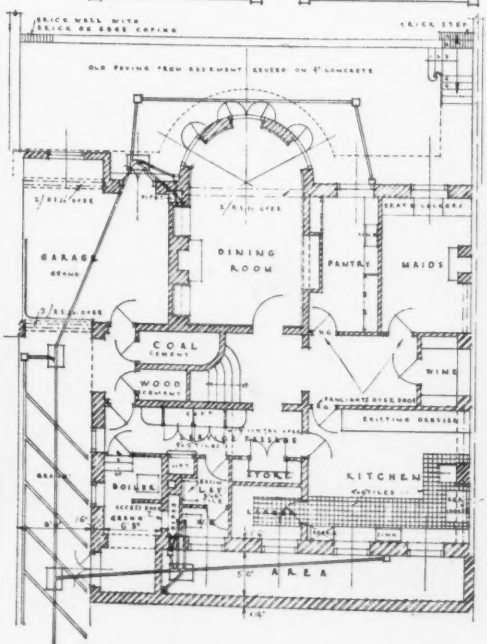
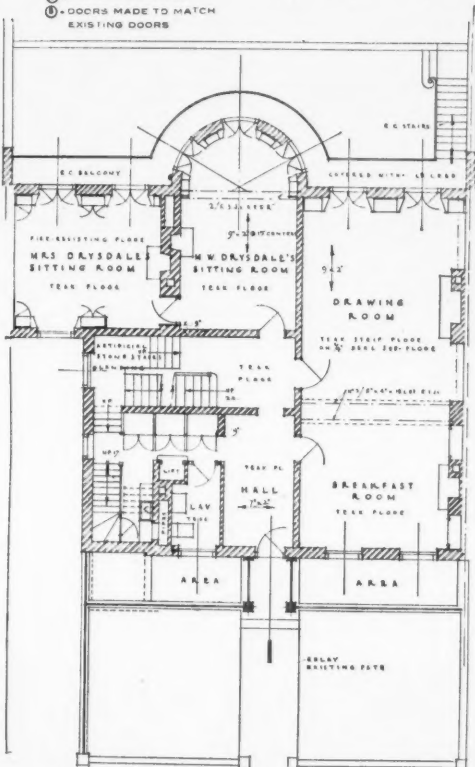
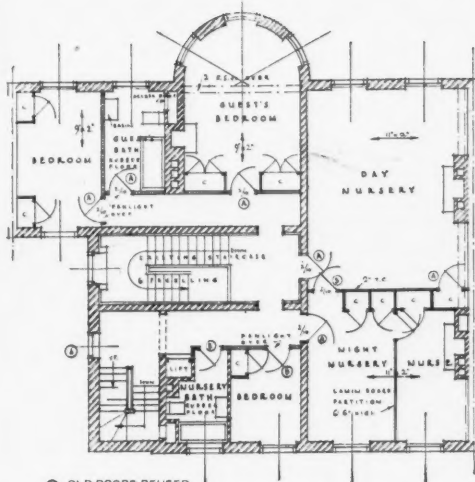
2



3

S. W. NEWBURY

H O U S E



5



6

E. R. JARRETT

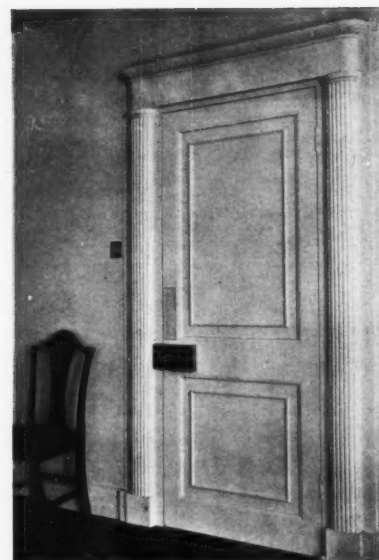
REBUILDING AN OLD HOUSE



7

E. R. JARRETT

7. The sunken court on the garden side, with stairs down from the balcony and steps down from the lawn. 8. A doorcase in the drawing room. The lock is an old one found in the house. 9. The foot of the re-used main stair. 10. The drawing room fireplace. The mantel is in "Hauteville" inlaid with "Rose Numidie" and with panels of the same material adjoining the steel frame of the interior. The panel in the hearth is black birdseye Hopton.



8



9



10



Two mills on Clayton Down. On the left is a post mill and on the right a tower mill. The drawings reproduced in this article are by the author.

Behold! A Giant . . .

By R. Myerscough-Walker

I.
Miller at Mill,
Wife at till,
Housework Jill,
Son ploughing hill,
Profits are netted.

II.
Miller "Barley Mow"
Wife to "the row"
Son "Tallo Ho"
Jill piano
And you'll soon be gazetted.
THE MILLER'S BRIEVIARY

I FEEL like Jeanie Deans, but then that is not surprising. We both travelled South, and apparently were surprised and pained, delighted and pleased, disappointed and indifferent, at much the same sights. Writing to Reuben Butler from York, on her immortal journey to London, she said:

I have seen many things which I trust to tell you one day, also the muckle kirk of this place; and all around the city are mills whilk havena muckle wheels nor mill-dams, but gang by the wind—strange to behold!*

Similarly, windmills puzzle me, and this article (which I advise the expert not to read, or at least, having read, to refrain from writing the Editor in indignant strain regarding the mistaken technicalities and the like) is merely a cry of wonderment, coupled with a polite and artistic

* *The Heart of Midlothian*, Sir Walter Scott.

enquiry into the workings of "mills whilk havena muckle wheels."

To the mild enquirer, amazing things come to light, and the earnestness with which lovers of these mills fight for a dying cause, is to witness amazing thing number one.

Architects rave over their structures, and apropos of that, is amazing thing number two—namely—the only windmill having any pretensions

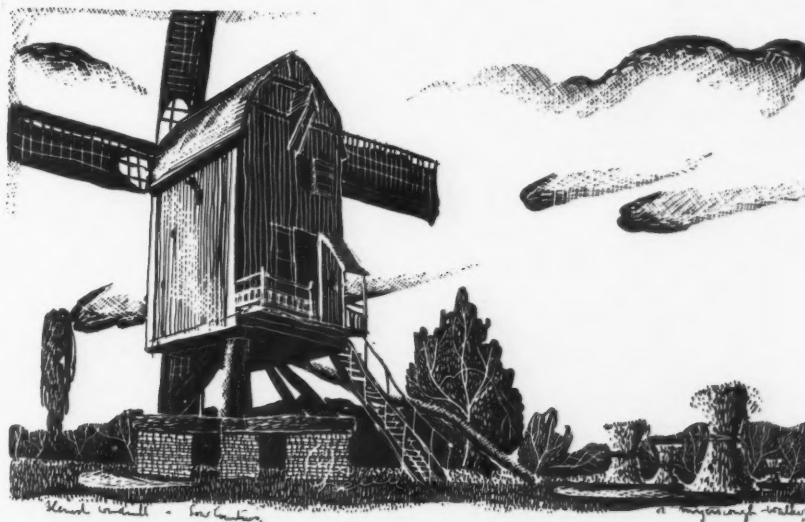
whatsoever to intentional beauty was not originally intended as a mill, but was designed by Inigo Jones as an observatory at Chesterton.

Amazing thing number three is that the distinction of styles is strongly marked, and rigorously kept separate. Knowledge of this distinction is really elemental, but fills its owner with what one might call a close to the soil snobbery.

A parallel case is the column. To the layman I suppose the Doric, Ionic, Corinthian and Composite, Orders convey little, if any, understanding whatsoever. Similarly with the would-be windmill devotee; Post Mill, Tower Mill, Smock Mill and Composite Mill all tend to confuse a man and prevent him from achieving that encyclopædic knowledge that all men wish for and women know to be totally unnecessary.

This distinction of styles is really the history of the growth of the windmill, so bear with me while I try to explain it away.

The Post mill is the earliest known form of mill. The structure is box-like in shape and carries the machinery and the sails. Supporting this structure is a single upright post on which the mill revolves—the complete thing moves round so that the sails may face the wind—and supporting the posts are sloping struts or quarter bars on cross trees which, in turn, rest on brick or stone piers. The early examples of this form of mill had to be turned by hand to face the wind, and for this reason a long pole known as the tail-pole projects, reaching to the ground. It was



A Flemish windmill in the Low Countries of the simple post mill type. It revolves by means of the tail pole which passes through the ladder and is supported by the upright post resting on cross trees and brick bases.

BEHOLD! A GIANT . . .



A smock mill at Nantucket, Mass., built in 1746 and differing from the smock mill common in Kent with its brick base and gallery from which the miller attends the sails.

common for the tail-piece to have a cart-wheel attached to the end, so that a horse might be used for these revolutions, but the structure is invariably so well balanced on the supporting upright post, that children playing can often revolve the super-structure accidentally.

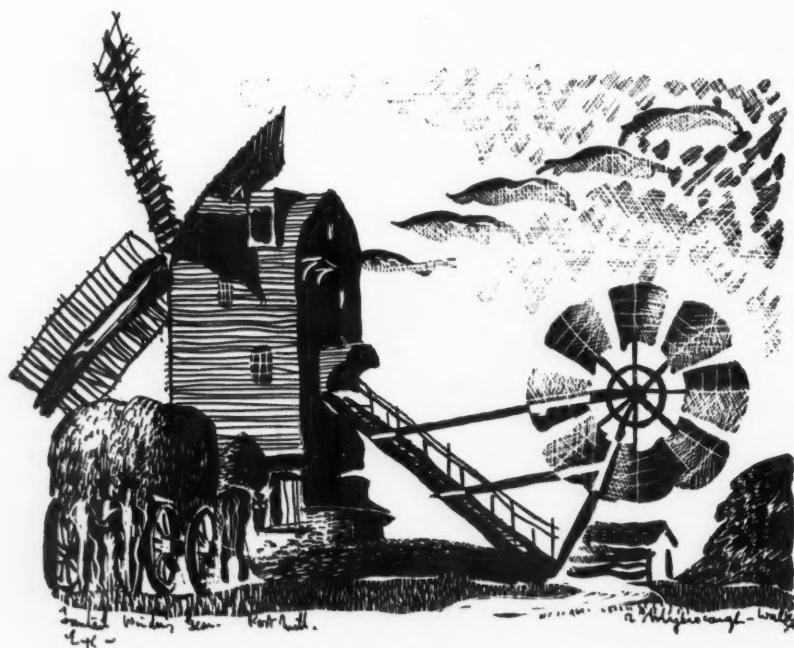
A Fleming of the sixteenth century it was, who decided that such mills were too cumbersome, and produced what is now known as the tower mill, and if any person should say to you, when is a tower mill not a tower

mill? the answer is—when it is a smock mill.

Let me explain!

The body of a tower mill (unlike the post mill) remains stationary, and only the top, or cap, revolves. That is the broad principle, and this type of mill is divisible into two categories. (1) The tower mill—when the body of the structure is circular and built of brick or stone, and (2) the smock mill, which is built of wood and is a six to twelve-sided shape.

It is a variant of the smock mill



A post mill at Eye and round tower sporting the fantail winding gear which is referred to in the article as being "Composite."

which one so often sees in Kent. Tall, painted white with a dark brick base one storey high and sporting one or two wooden galleries at the base of the woodwork and at the cap.

One further type, the composite mill—possessing a post-mill chassis, as it were, mounted on a round tower of one or two storeys, and on which the super-structure revolves.

In simple language, then, and with correspondingly helpful illustrations, I have defined the styles—broadly.

Now forgive me if I complicate



A smock mill at Little Hadham, Herts., showing its fantail and gallery.

matters somewhat to explain the elaborate invention of an ingenious Scot, by name, Meikle, who, in 1750, conceived a method of turning the mill automatically so that the "sails," "sweeps," "arms"—whatever pet name you care to employ—always faced the wind. It—the invention—was known as a "fantail," and consisted of a fan of six to ten blades (attached in the case of a tower mill to the cap, in a post mill to the body or to the tail-pole) mounted on a spindle, and so arranged that if the wind should veer slightly, it strikes

the "fantail" which turns the mill through appropriate gearing until such time as the sails face the wind again. Meikle also invented the spring sail, which saved the furling of the sailcloth by hand on the "common sails," to "sword point," "dagger point" or "full sail." This invention is more complicated; allow me to retail it some other day.

The number of sails used varies a great deal. Four, of course, is common, but a few have six or eight and are called "multi-sailed mills." John (Eddystone Lighthouse) Smeaton had cause to find five the ideal number, and I imagine that Haverhill Mill in Suffolk is amazing thing number five, since the sails are in the form of a wheel fifty feet in diameter attached to the cupola of a tower mill.

The remote origins of the windmill are a matter of doubt. To the wondering enquirer there appear to be three theories regarding them.

a. They were the invention of the Greeks about the first century A.D.

b. The Crusaders, finding them made use of by the Saracens, returned to Europe with the idea.

c. They were directly a product of Western Europe.

Theory number one depends on the correct translation of such works as *Pneumatics of Heron of Alexandria* and when the word *ανεμόμυλον* may mean the "sails of a windmill or a windvane," the doubt increases. At least, no authority can vouch for the correct interpretation. Miss Batten's book* on the subject enlarges on this theory and suggests the use of the horizontal mill.

Theory number two depends largely on the finding of the remains of a mill on the wall of a Templar Fortress abandoned in 1271; but since it was the habit to do such things, even in Paris as late as the seventeenth century, a large hole is rent in another beautiful story of origins.

Theory number three becomes increasingly doubtful in view of the diffusive element in the progression of the machine. If it *did* just appear in Western Europe and was the invention of this part of the globe, we have somewhere missed its early evolution.

So far as England is concerned, the first mention of windmills appeared in the twelfth century—to be exact, 1189, 1191, 1199, for the first, second and third windmills respectively.

That is the first mention only.

*English Windmills, Volume I. By M. I. Batten. The Architectural Press.



A post mill at Marche, Pas de Calais, fully sailed and a fine example of its kind. The projections house the flour dressing and other machinery and, incidentally, give to the structure a vigorous form almost monumental in its quality.

The first illustration appears in what is known as the Windmill Psalter about 1270. It is small but clearly a post mill on a tripod, four sailed and possessing a tail-pole. The other thirteenth century illustration is in Aristotle's *Physica*.

Those are the first illustrations only.

The oldest known windmill, at least in England, is dated as 1653 and is at Bourn in Cambridgeshire.

That is the first known English Windmill.

This brief and perhaps too practical discourse on a subject which has roused the painter to fevered heights and pitched poets into a frenzy of despair, must be explained away as follows.

It is brief on account of the confines of articles and practical in a mood of challenge to all the poetic adoration which our subject has received. I feel inclined at times to agree with Chaucer's unprintable

tale of the miller, but so that I may conclude in a tone befitting the windmill, I will quote and say:

There is probably no contrast aesthetically more to the disadvantage of the modern substitute than that of the steam mill of today, with the windmill of yesterday. The steam mill is always ugly, always dusty, always noisy, usually in a town. The windmill stands high and white, a thing of life and radiance and delicate beauty, surrounded by grass in communion with the heavens. Such noise as it has is elemental, justifiable, like a ship's cordage in a gale. No one would paint a steam mill; a picture with a windmill can hardly be a failure.

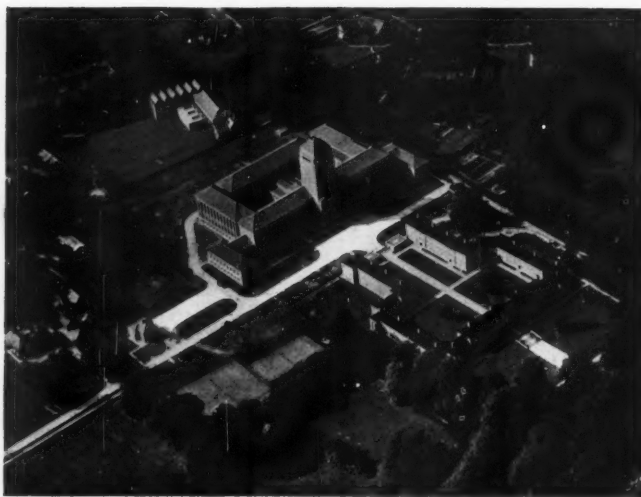
E. V. Lucas wrote that and so that I may say the last word, the final sentence of the quotation causes me to answer that Crome, Constable, Cotman and Turner are probably the only English painters to have painted windmills really well, and most of the illustrated books on the subject sentimentalize the subject of our honest emotions to a nauseating degree.

University Library



By Sir Giles Gilbert Scott

With photographs by Dell and Wainwright
Staff photographers to THE ARCHITECTURAL REVIEW



1. The Library from the air, with Clare across the road.

THE new library has one important feature that distinguishes it from most large libraries in this country and elsewhere; I refer to the system of "open access." This system considerably influences the main lines of the plan. In America they have developed a type of plan which admirably suits their own special requirements. The problem there is to bring the books to a central counter in as short a time as possible, and to allow for future extensions to the building without appreciably increasing the time required for delivery of the books to this distributing counter. A good example of how this problem has been met exists in the new Stirling Library at Yale University; all the books are stacked in a vast square block or tower, situated over the central counter and communicating with it by means of lifts and conveyors, and a quick service is thereby provided. Future extensions are upwards, being obtained by increasing the height of the tower. This arrangement involves abandoning the use of daylight for the stacks, except around the outer walls, but this is not a serious disadvantage where electricity is cheap and the books are found and dispatched to the readers by attendants; but it has serious drawbacks in "open access" libraries, where the reader wanders about the stacks and wants to

browse among the shelves for the greater part of a day; here, daylight is essential and in summer being able to work in the stack with open windows and a view of grass and trees beyond is an asset not to be lightly thrown away.

If this object is desired, the width of the stacks is limited by the natural lighting from the windows and makes necessary a narrow "ribbon" type of stack plan rather than the vertical square block type. This narrow stacking can be arranged around courts to centralize the planning as far as possible, and it is the type of plan adopted for the Cambridge Library.

Some interesting points arose in connection with the foundations of the library. Borings were made and a number of trial holes dug, which took about a year, and certain difficulties were then disclosed.

Speaking generally, there existed about 4 ft. of top soil overlying a bed of very dense gravel of an average thickness of about 12 ft. below which was a layer of silt of varying thickness overlying the blue gault below. The gault is believed to be about 100 ft. thick, and both its existence and character were proved by boring into it to a depth of 50 ft.

The supporting power of the gravel was tested up to $2\frac{1}{2}$ tons per sq. ft. at which figure no movement could be observed.

A second trial was made by excavating and sheeting so as to load the silt, which was found incapable of carrying more than about $\frac{1}{2}$ ton per sq. ft.

The building scheme as a whole differs entirely from the ordinary building scheme because of the fact that practically the whole area of a block of buildings may be loaded. It was therefore deemed essential to support the loads on the gault and to carry the foundations below the gravel and the silt.

Experiments were made by the Engineer, Mr. Burnard Geen, M.I.C.E., to ascertain whether it would be possible to drive piles through the gravel, and, although this presented very great difficulty, it was ultimately accomplished.

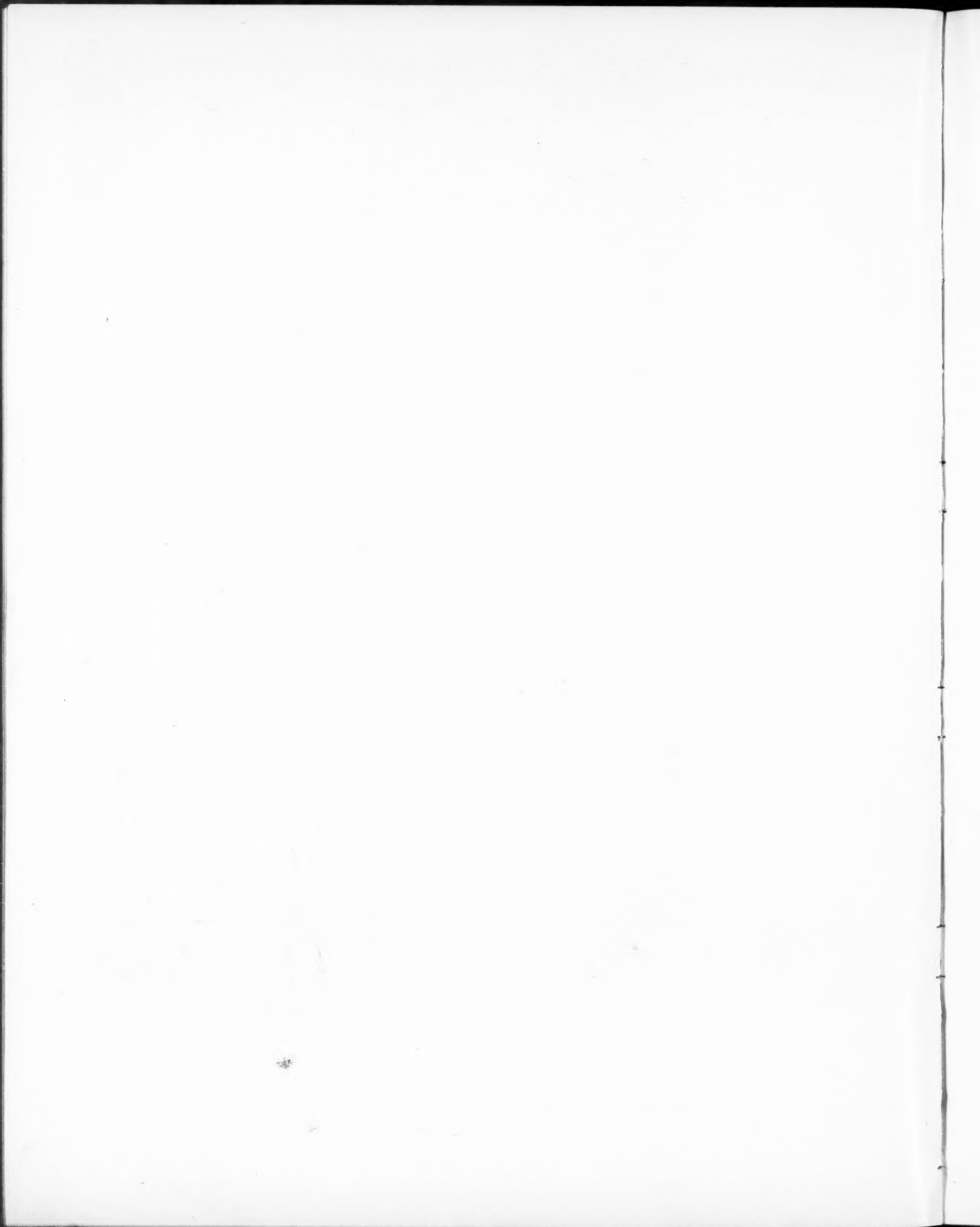
Most of the new library will consist of bookstacks; in fact, the proportion of bookstack accommodation to the rest of the accommodation is exceptionally large. There are four main stacks, each seven storeys in height. On the ground floor they are connected by corridors to the working part of the library, that is to the receiving, class cataloguing, printing, workshops, etc., while on the first floor (which is the main floor of the library) they are accessible to the general reader. The ground floor is almost entirely closed to the general public and is planned to give the staff a free circulation round the building, with access to the various stacks and without interfering with the general public, who in turn have the first, or main, floor upon which to circulate and reach the various stacks. It is only upon the two lowest floors that a complete circuit by means of corridors is provided; above this level the corridors cease and the floor area



2. The new Stirling Library at Yale University. The books are stacked in the square tower, involving the loss of daylight. When further extensions are needed the height of the tower is increased. This American type of plan would, however, have serious drawbacks in open-access libraries like the University Library, Cambridge, where daylight is essential.



The principal (east) front of the University Library, Cambridge. The building stands on a comparatively level site, approached from Burrell's Walk, which branches off Queen's Road, and faces the western boundary of the new Clare College Memorial Buildings. The stone used on the exterior is a mixture of Clipsham and Weldon, and the colour harmonizes with the brickwork. The roofs of flat pitch are covered in Italian tiles of special design. *Architect: Sir Giles Gilbert Scott.*



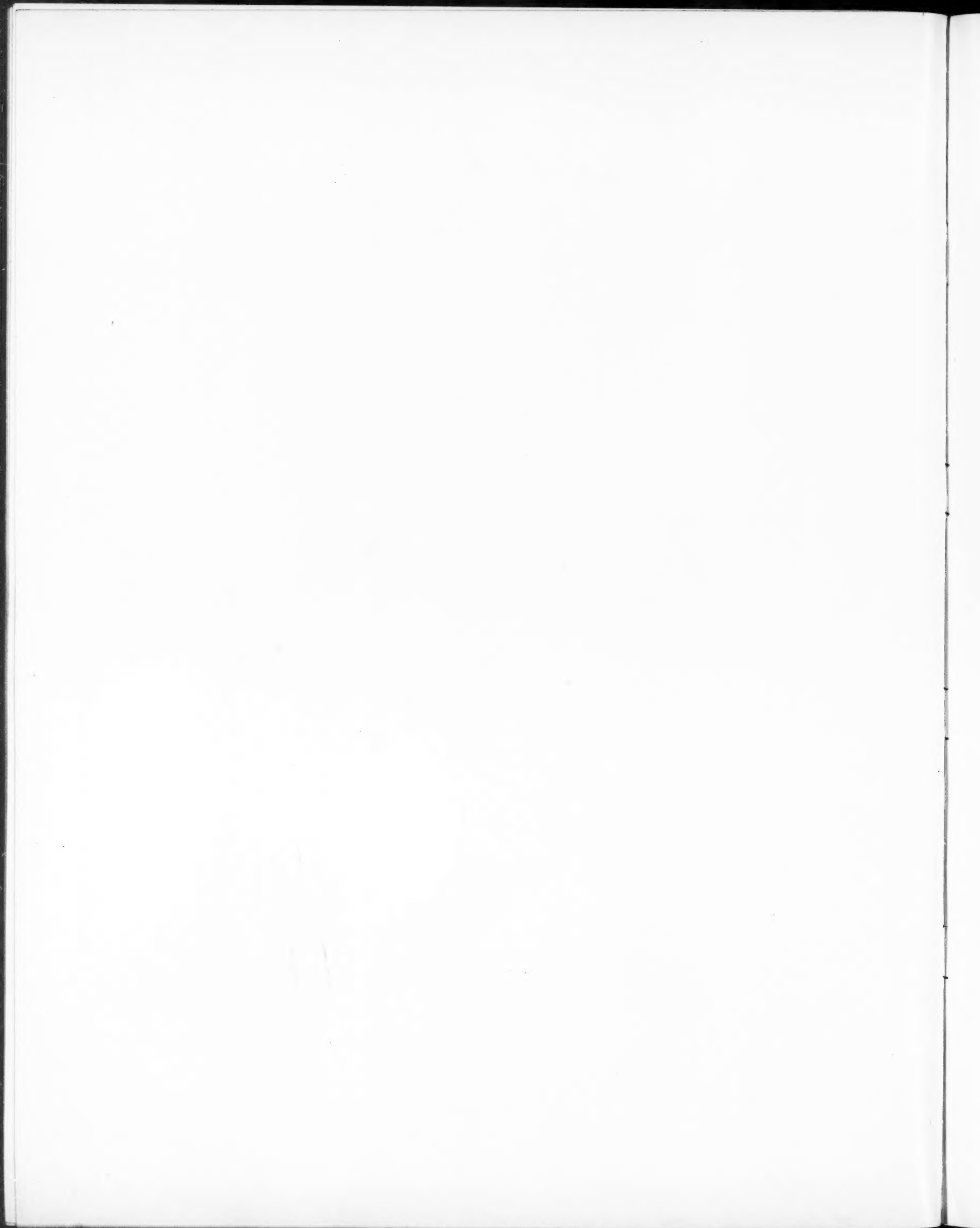


The tower of the University Library, Cambridge, from the north court. It is situated over the entrance hall and is fitted up as a vertical stack, which will probably be used for books that are not in great demand. The tower rises to a height of 160 ft.

PLATE iii

November 1934







3. The main entrance to the library, above which the tower rises. The pedestals on either side are intended for sculpture.

is entirely devoted to stacking. Passenger lifts and staircases are provided in the stacks themselves, but two staircases and lifts are situated outside the stacking, although giving access to them; these allow the upper floors of any of the stacks to be approached without going through the lower floors, and consequently permit of the horizontal division of the stacks, should this be required.

The "Periodical" stack is situated on the south front, and on the main floor are the Pigeonhole Room and "Periodical" office. On the north front is the General Stack, while on the east, or main, front are situated the "Lower Library" and "Reserved" stacks. Two low wings at the ends of this main front contain the Special Reading Room for Manuscripts and Reserved Books and the Map, Music and Acton Libraries.

As previously mentioned, the first floor is the main floor of the library, and here the Main Reading Room and Catalogue Room are placed; these are on the central axis, the Catalogue Room being near the main entrance and the Reading Room in a

central position that will become even more central as the future extensions to the Library, at the back, are carried out. A feature is made of the Galleries for Old Cases; these are the cases in the old library, which have been moved to the new building. They will form a very beautiful and interesting exhibit in themselves, and their old books will be retained on the shelves; the cases will be arranged down one side of the Galleries, so as to give reading alcoves between. Another corridor on this floor is reserved for Museum Cases.

The tower over the entrance hall is fitted up as a vertical stack.

The Librarian, with his secretary and office, and a committee room are situated in the centre of the main front, on the fourth floor. This position gives privacy and a degree of seclusion, while being easily accessible by lift and stairs from the main entrance hall and offices on ground and first floors.

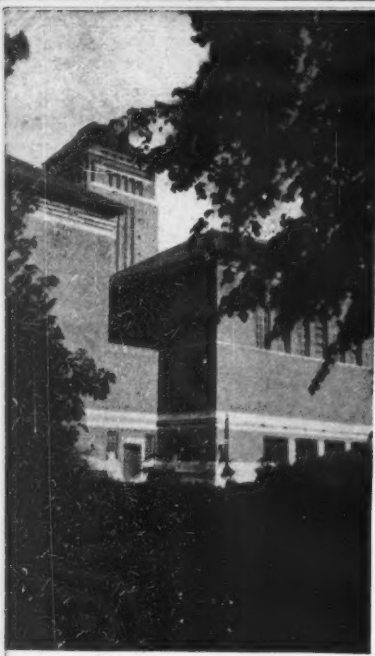
With regard to the design and construction of the bookstacks no effort has been spared to make these efficient, tidy and

pleasing to the eye: though primarily a store for books, there is no doubt that a certain beauty can be achieved by careful elimination of all untidiness. A number of details, small in themselves but very important in their cumulative effect, may be mentioned. Ceilings are flush concrete slabs, without projecting steelwork. The brick wall surfaces, though unplastered, are treated with what is known as "cement glaze," to provide a hard, impervious surface, the colour being carefully chosen to harmonize with that of the bookcases.

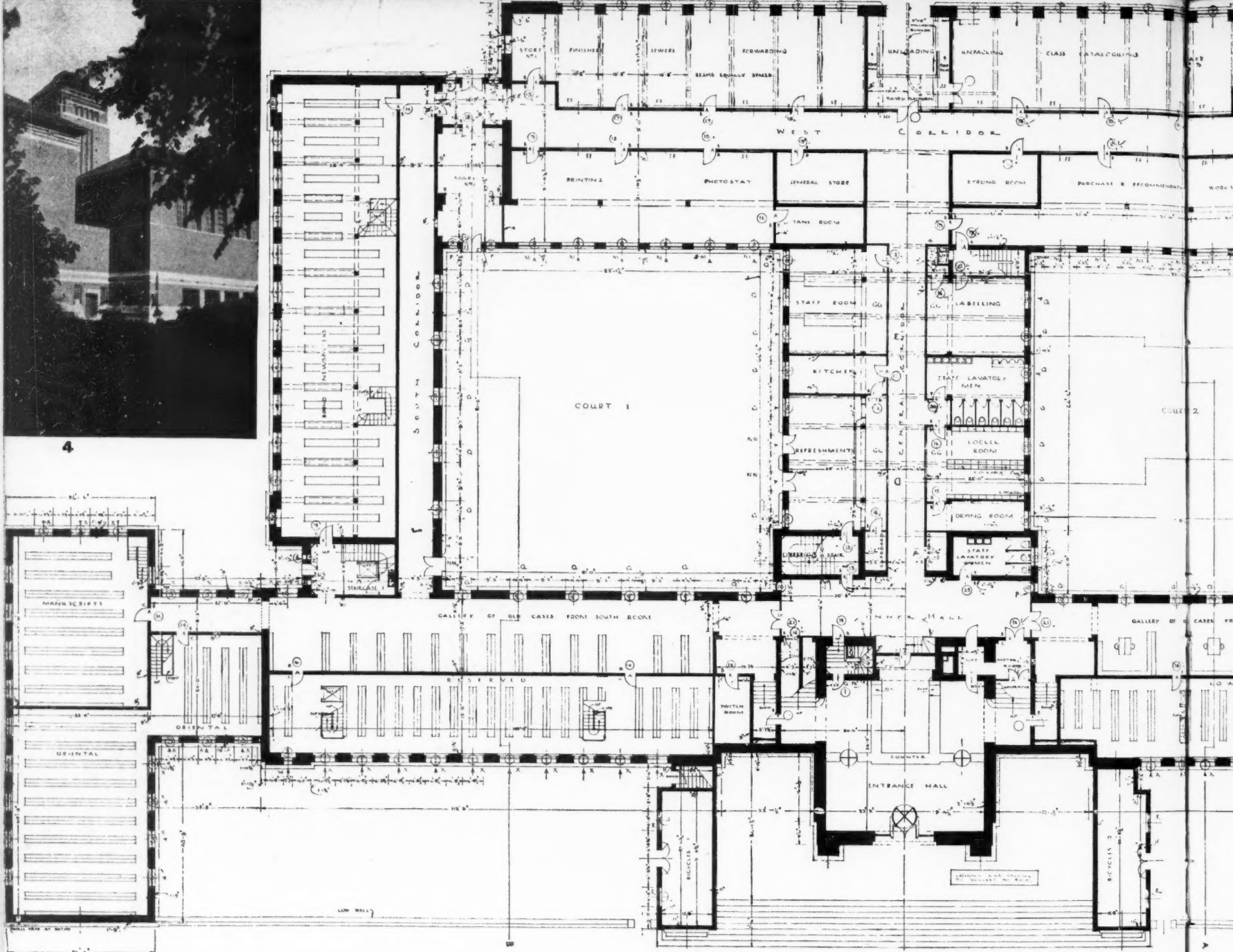
The floors are finished with lino, of a pale shade to reflect the light and harmonize with the general colour scheme.

In the stacks where continuous windows occur, a form of radiator is used that consists of a number of horizontal pipes, welded up to form a guard or balustrade in front of the window openings. By keeping the pipes at very open centres, obstruction of light is reduced to a minimum, and the radiators will also be virtually invisible from outside.

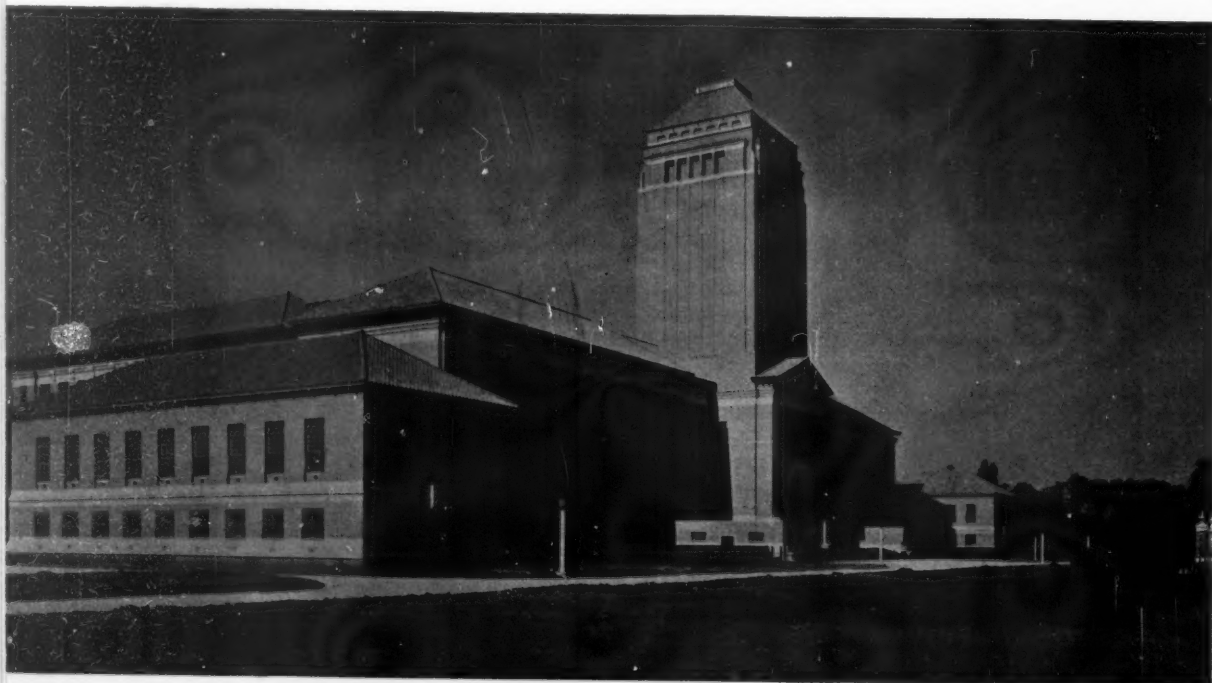
The lighting fittings are of simple design and do not appear to have any special



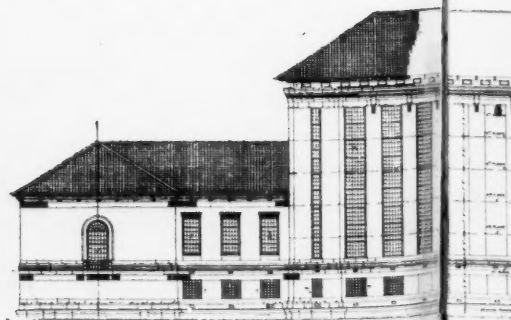
4



5

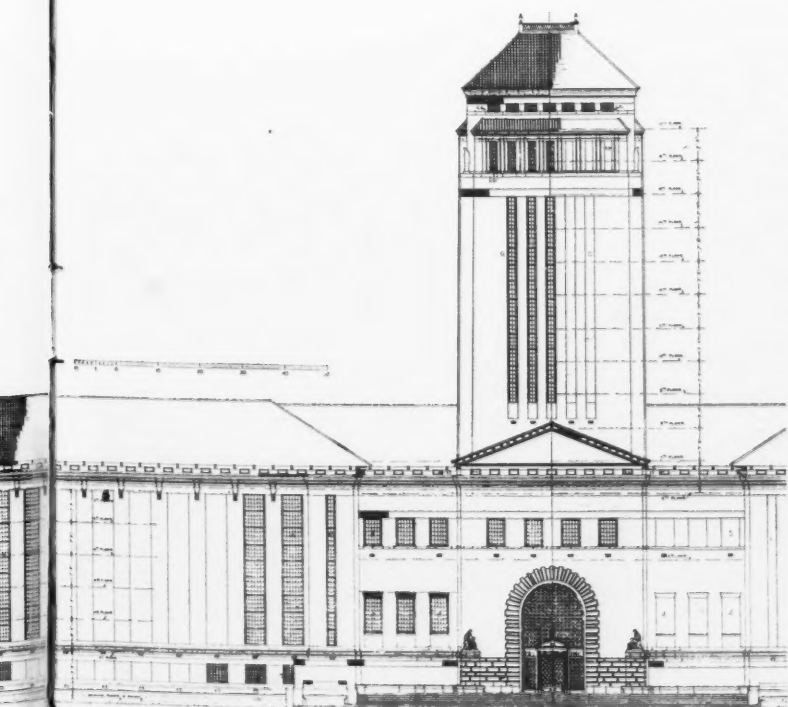


6



7

170



8

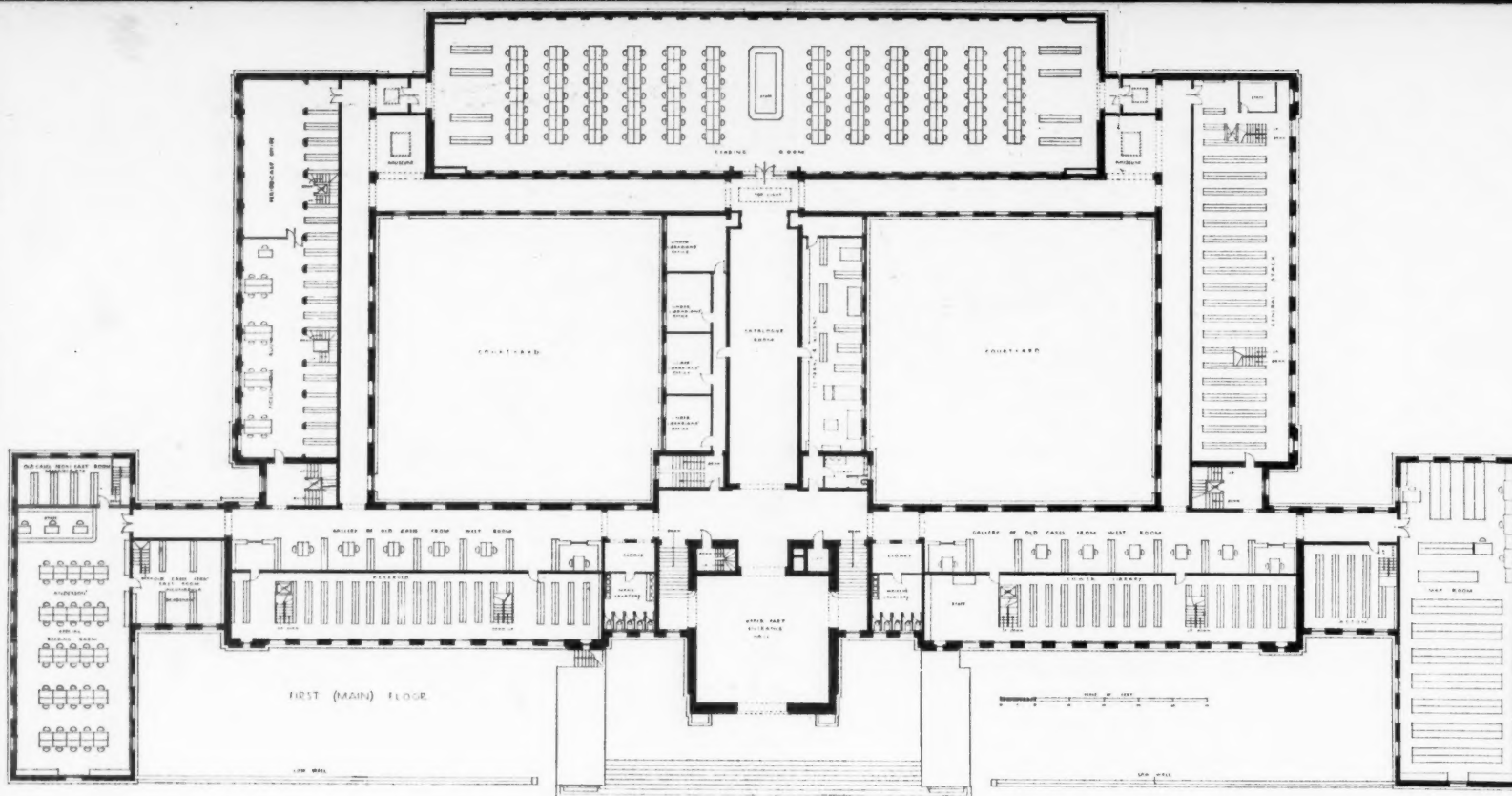
4. A distant view through the trees of the Library, showing the tower rising 90 ft. above the rest of the building.

5. The ground floor plan.

6. The Library from the south-east.

7. Part of the elevation of the east front.

8. A detail of the main entrance doors and large window with its grille. Both are of bronze.



9. The first (and main) floor plan.



10. The bookstacks, the width of which is limited by the natural lighting from the windows.



11. The Anderson room, named after the late Sir Hugh Anderson, on whose recommendations a new Library was first considered.

features, but they are the result of many trials and experiments undertaken with the object of getting an evenly distributed light down to the lowest shelf and avoidance of glare when looking down the gangways from the end. These requirements had to be achieved with a simple and dustproof fitting; the artlessness of the solution is misleading—there is more in this fitting than meets the eye.

The ideal spacing was found, by experiment, to be 6 ft. centres, using diffusing lamps of 60 watt capacity.

It may be mentioned that nearly 3,000 lighting points are required for the stacking.

A rather novel method for ventilating the stack room has been devised. The window-frames are $4\frac{1}{2}$ in. from the inner face of the walls, the edge of the floor as it passes the windows is in line with the wall, and an opening $4\frac{1}{2}$ in. wide is thereby provided at each window, on each floor, on both sides of the room. Alternate openings are blocked and what can be described as a zig-zag system of natural ventilation is accordingly obtained; air enters an inlet under the cill and through a radiator on the east; the opening over is blocked, but on the west it is open, and the air therefore crosses the room and reaches the next floor on the west, where there is another radiator. Again, the opening over is blocked, so it has to come back to the east and reach the next floor on that side, and so on until the top floor is reached.

Provision is made for reinforcing the natural movement of the air up the building by means of extract fans situated in the roof spaces.

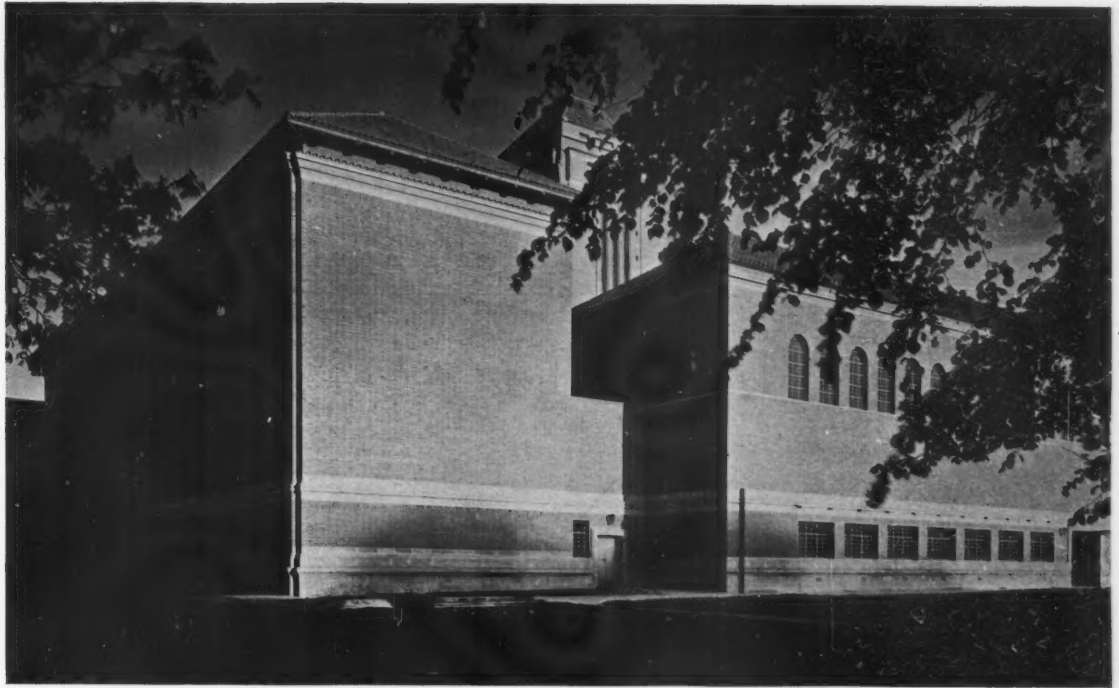
The main Reading Room is of spacious dimensions, being 193 ft. long by 43 ft. wide, with a height of 33 ft. Bookcases

arranged round the walls form a dado; the walls are of rough plaster, left from the wood float, and the ceiling is a pale wood with decoration in colour. The three doorways form an interesting feature of this room. The floor is of rubber, laid to a pattern. The general lighting of the room will be by means of flood-lighting from the top of the bookcases, at the sides, and there will also be reading-lamps on the tables, each switched locally.

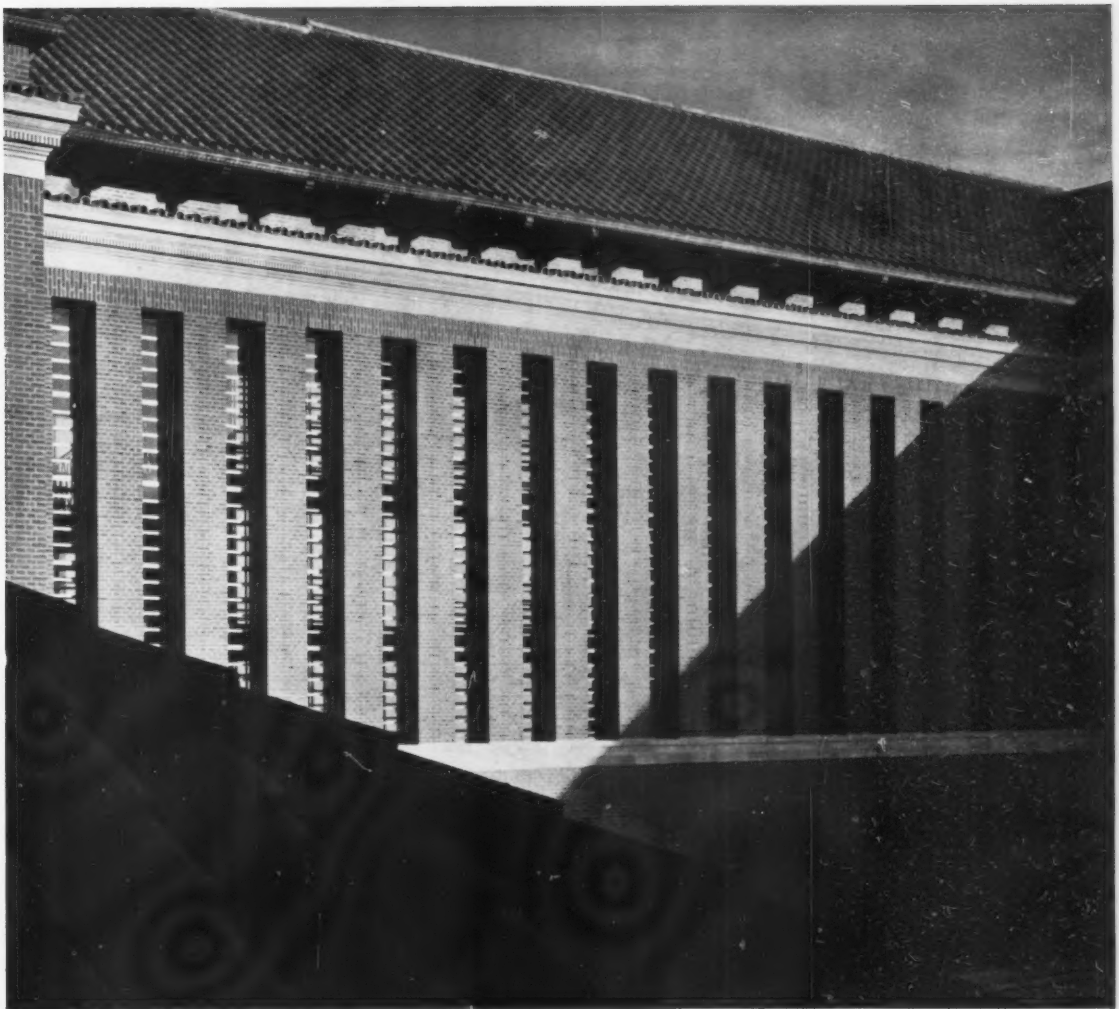
The Entrance Hall is lofty, with a richly coffered wood ceiling of white mahogany, with which a slight colour decoration is introduced. In this room again, the effects are obtained by contrast, the plain rough plaster walls forming the necessary foil to the rich ceiling and metalwork. A feature of this Hall is the large window, with its bronze grille. The floor will be covered with rubber, laid in a decorative pattern that harmonizes with the general colour scheme.

Outside, the large windows of the stacks form a prominent feature, the metalwork of the windows generally being of aluminium alloy, anodized, of a silvery white tint, giving the effect of a cellulose paint. The object has been to get a light-coloured metal that is strong, will not be corroded by exposure and will not require painting—an important consideration in the upkeep of a building such as this, where the total window area is enormous. The stone on the exterior is a mixture of Clipsham and Weldon and is chosen to harmonize with the colour of the brickwork. The bold cornice is of oak, with little contrast between the brickwork and the colour of the oak. The roofs of flat pitch are covered in Italian tiles of special design.

The superstructure was commenced in September, 1932, and completed early this summer.



A

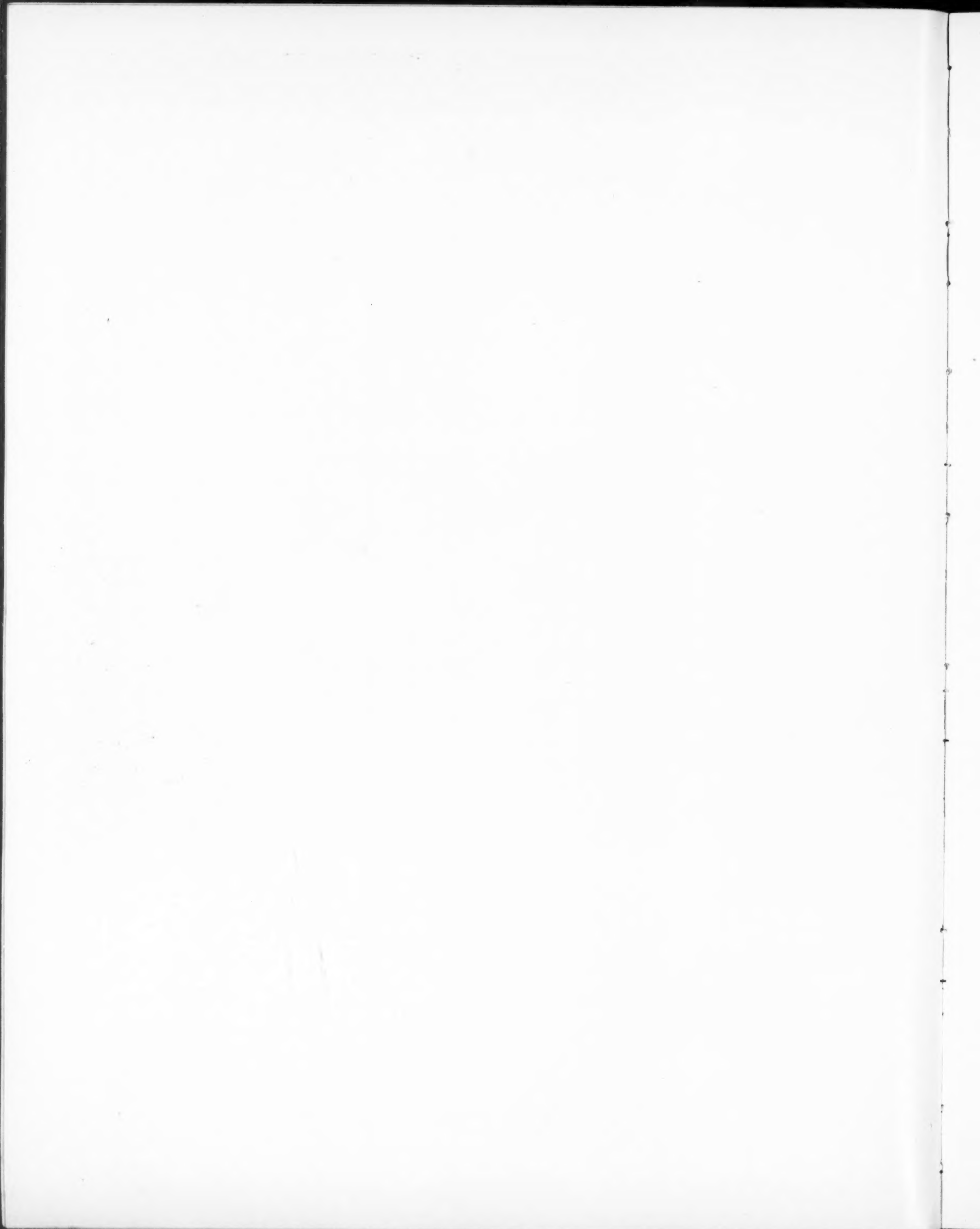


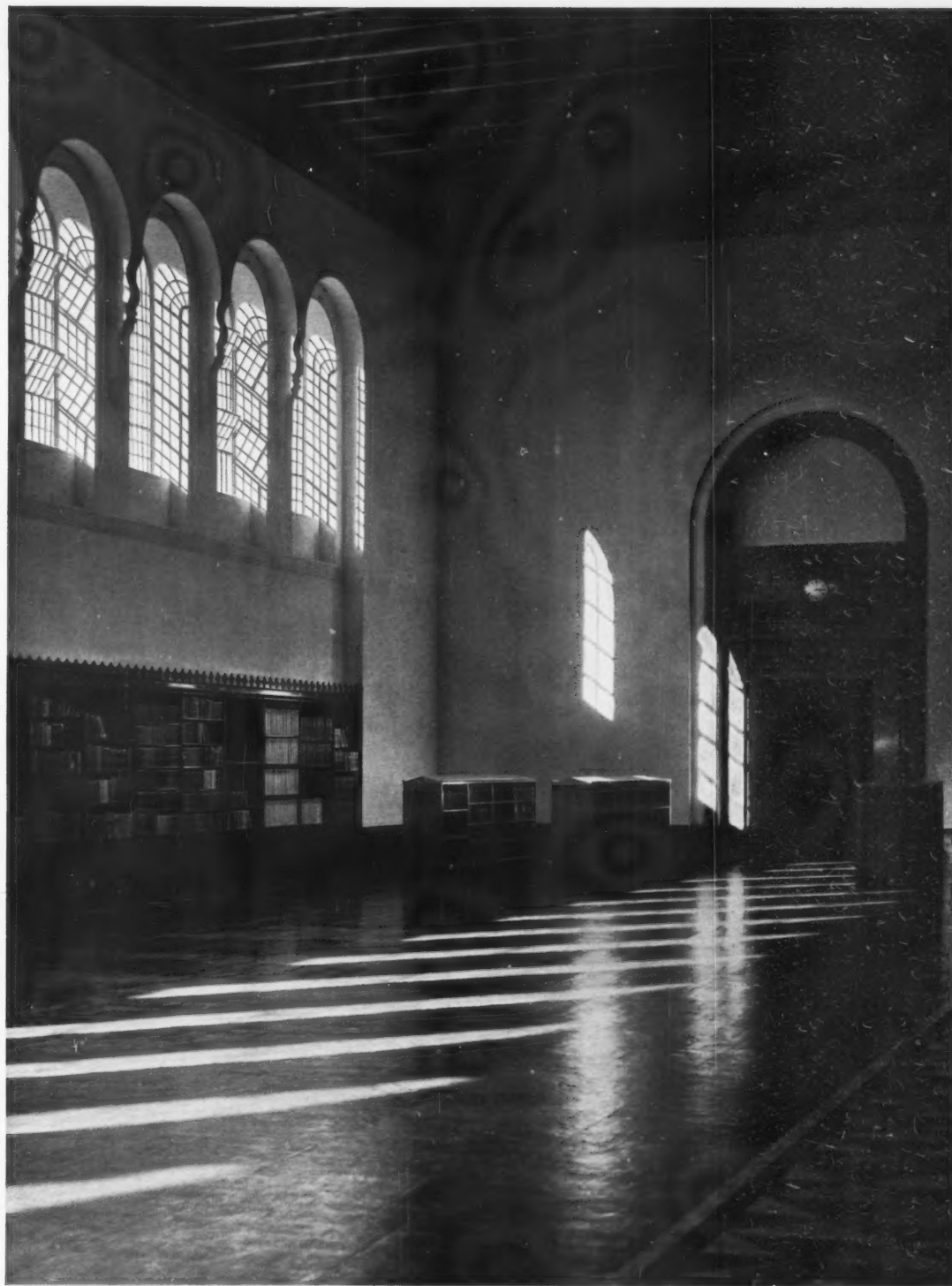
B

A. The west front of the University Library, Cambridge, showing the blank wall where the library may ultimately be extended. B. A view from one of the courtyards. The lower windows light the Galleries of Old Cases.

PLATE iv

November 1934



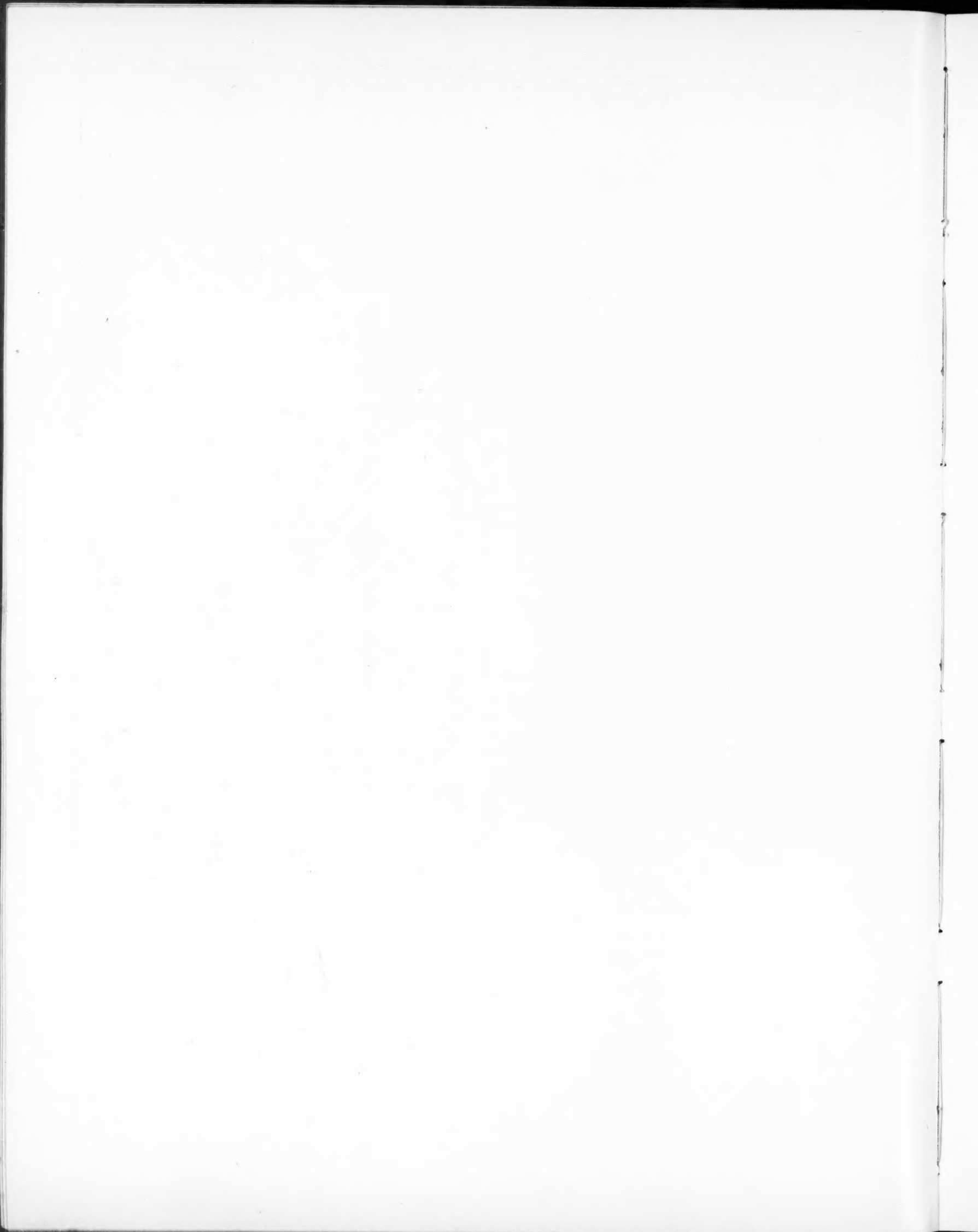


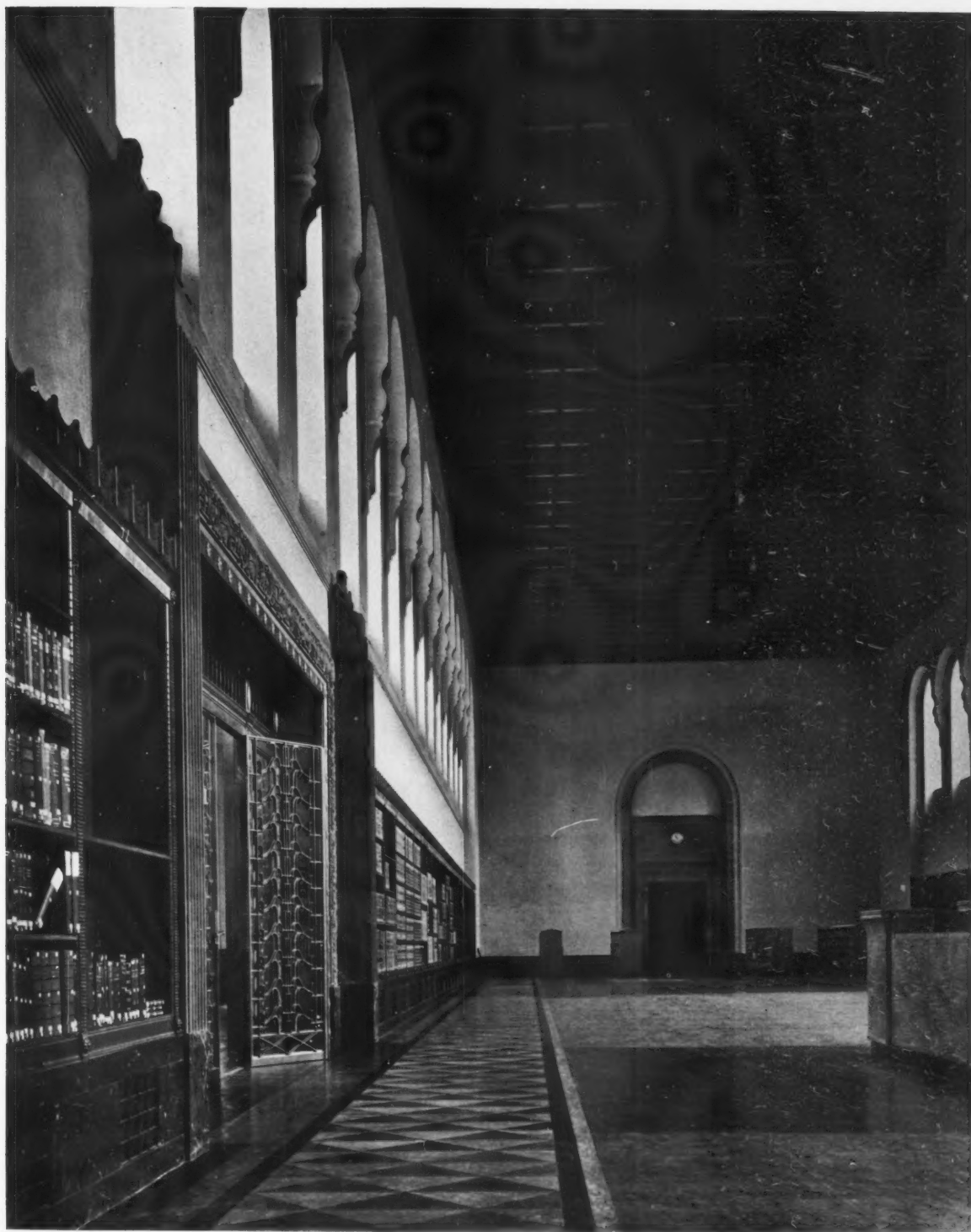
The Reading Room at the University Library, Cambridge, looking towards the door leading to the Periodical Room. The walls are finished in rough plaster, and the bookcases round them form a dado. The ceiling is a pale wood with decoration in colour.

PLATE v

November 1934



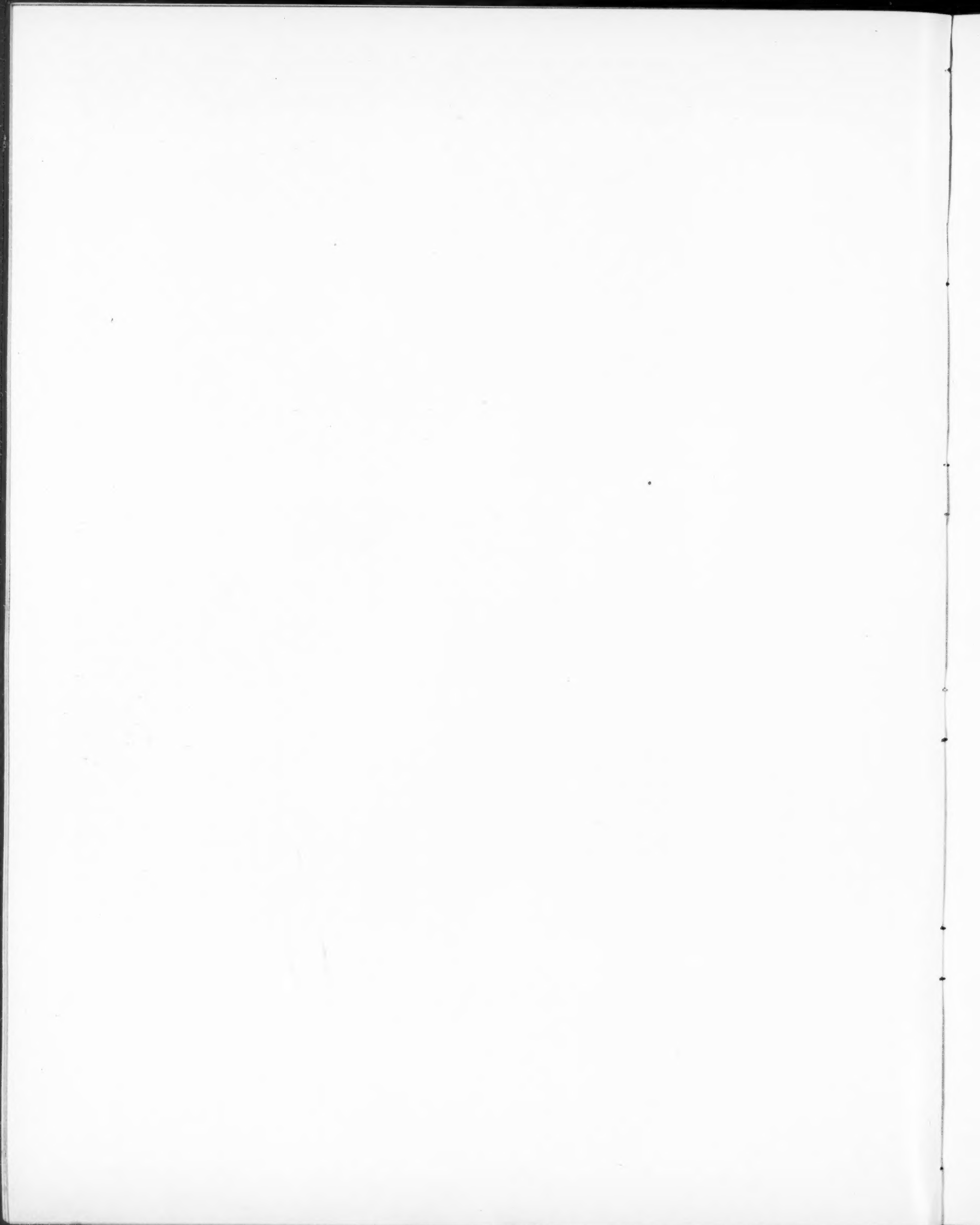




Another view of the Reading Room at the University Library, Cambridge, showing the doors leading to the Catalogue Room on the left. The Reading Room itself is 193 ft. long, 43 ft. wide and 33 ft. high. The general lighting of this room is by means of flood-lighting from the top of the bookcases, and also by reading lamps on the tables, each switched locally. The floor is of rubber, laid to a pattern.

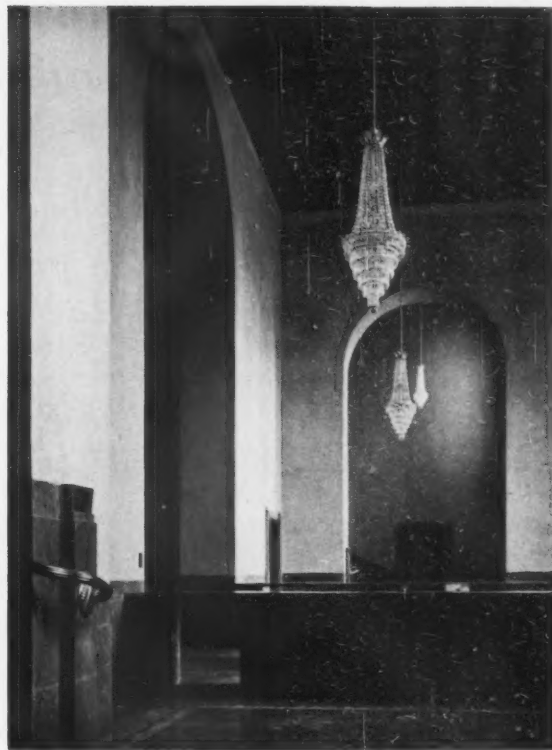
PLATE vi

November 1934





A



B



C

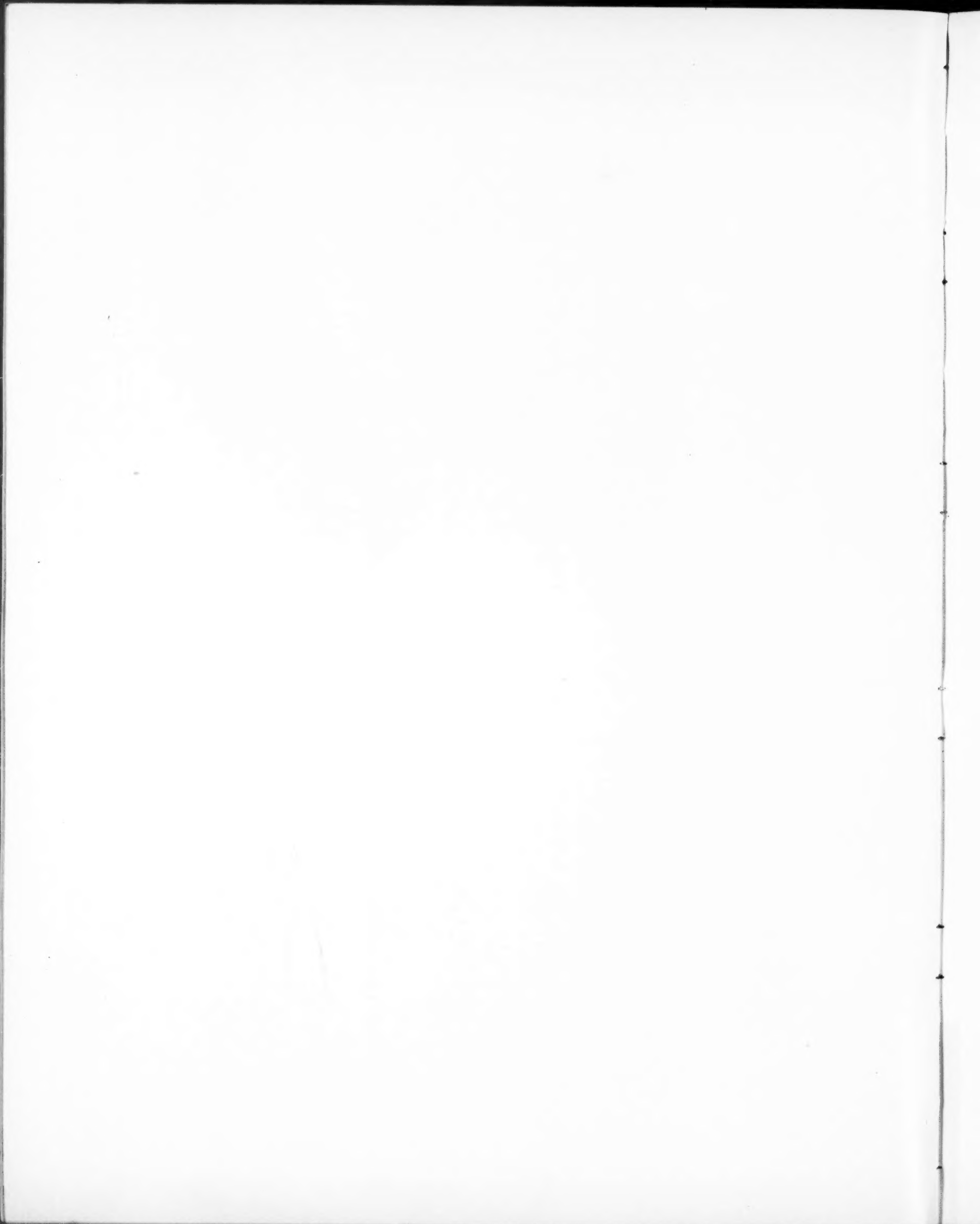
A. A view from the Inner Hall of the University Library, Cambridge, looking through into the Galleries of Old Cases. B. The Entrance Hall has a richly coffered wood ceiling of white mahogany, in which a slight colour decoration is introduced. The walls are finished in rough

plaster, and the floor is covered with rubber laid in a pattern to harmonize with the general colour scheme. C. The doors between the Catalogue and Reading Rooms, with their glazed bronze grilles.

PLATE vii

November 1934







COMIN' BOSS. Water-colour by Gordon Hollyer, aged 8, of Buffalo, U.S.A. This is a typical example of the first phase in children's art in which the child is concerned with the expression of a mental image. The editorial comment, "What a lot of movement these boys have put into their work!" is perhaps hardly necessary. From "Picture Making by Children."

Children's Pictures

By Bryan Guinness

PICTURE MAKING BY CHILDREN. By R. R. Tomlinson. Edited by C. G. Holme. London: The Studio. Price 7s. 6d. net in paper covers, 10s. 6d. net, cloth bound.

FOR one clearly recollect with what a dismal feeling of helplessness and boredom I used to sit once a week at my private school, confronted with a flower-pot which I was condemned to reproduce on a sheet of paper. Sometimes the flower-pot would change into a flower, and seemed more pleasant to contemplate; but my helplessness remained unaltered. I would look at the flower and make a line on the paper to represent one side of it; I would make another line to represent the other side of it; but the two lines would refuse to combine as they did in the flower itself. I would rub them out; and a horrible grey cloud would spread gradually over my paper, and would be reflected by a feeling of indignant rage in my breast. It seemed unjust that what I could see so vividly should end in this dirty patch of fog. The drawing mistress would come round and

I would welcome her guidance, hoping that she would pilot me out of the smears and smudges. She showed me how to hold my pencil in front of me at arm's length and blink at it with one eye; but the purpose of this manoeuvre I never was able to discover. Sometimes she would draw the flower for me, but generally she would hurry on from the messes of my page to the triumphant achievements of my colleagues.

Such fruitless endeavours are rapidly being abolished, says Mr. Tomlinson in his preamble to the admirable collection of children's pictures, published by *The Studio*, in which he surveys the new methods of teaching drawing which have come into being in Europe, America, and Japan in recent years. He traces two stages in the aesthetic development of children. The first—which might be termed *expressionist*—is that in which the child wishes to give vent to its own inward vision, and is not interested to investigate directly the appearance of the outside world. The work produced at this

stage is characterized by its concentration on essentials, and by its omission of irrelevant detail (*vide Anger*, by Stuart Moore). If art may be defined as the expression of an experience, then provided children are left to themselves at this stage, it will be seen that they will produce only the purest art, and they will only fail to produce also the greatest art because their experiences are not necessarily of the very highest value; nor is their technique sufficiently developed to express their experiences with entire success. But their work is unadulterated by the imitative servility of the majority of their elders. And that is why the reproductions in Mr. Tomlinson's book are like a breath of fresh air after the foetid insincerity of the average exhibition of their elders' paintings.

But Mr. Tomlinson has left one characteristic tendency out of his account of this (as I have called it) *expressionist* stage, and that is the desire to tell a story. It will be noticed in *Farm* that the woman is turning the handle of the well, the man is feeding the horse; in *Pastoral scene* the shepherd is playing his pipe, and so on. This preoccupation with action is a feature of all primitive art—as far back even as the drawings of the cave dwellers, while Gothic painting is especially full of maps of happenings. This tendency is one which should especially be allowed free play. I remember myself (in days before the flowers and their pots were placed in front of me at school) having coloured chalks put into my hand by a German governess, and being forced to make circles with them on a blackboard until my shoulder ached, in order to develop that "full sweep of the arm" which Mr. Tomlinson advocates on page 19. The circles exhausted and annoyed me even more than the subsequent flowers and their pots. What I wanted to do was to draw Little Red Riding Hood meeting the wolf. At last the German governess, irritated by my repeated requests, made me draw this celebrated episode as a punishment instead of having my supper. My nurse came to my rescue, the governess was dismissed by my parents; but my masterpiece of Little Red Riding Hood was never completed.

The second stage in the aesthetic development of children which Mr. Tomlinson traces I should be tempted to call the *impressionist* phase. This condition, which Mr. Tomlinson associates with the coming of puberty, causes the child to turn its attention from the image in its own mind to the immediate impressions of its senses. This change in its attitude is equivalent to the change from archaic Greek sculpture to that of the Golden Age, or to the transition from Gothic to Renaissance painting. And naturally, with the shifting of attention from the world of inward vision to the outside world, the development of technique becomes increasingly important, and it is only at this stage that the child's purpose may become corrupt, for with the growth of the ability to copy, the child may cease to express an experience, and so produce pictures which are not works of art at all. But equally the child's skill in expressing its experience is

Architecture in Fiction

A HANDFUL OF DUST. By Evelyn Waugh. London: Chapman and Hall. Price 7s. 6d. net.

ARCHITECTURE has only recently come in for a mention in modern fiction. True, in the romantic novels of Scott and Mrs. Radcliffe, Gothic formed not merely a chance background but a necessary background to the tales. This romantic convention persisted through the novels of Wilkie Collins and le Fanu even to the days of Mrs. Henry Wood, whose "pretty drawing rooms," were essential period settings for many an emotional scene.

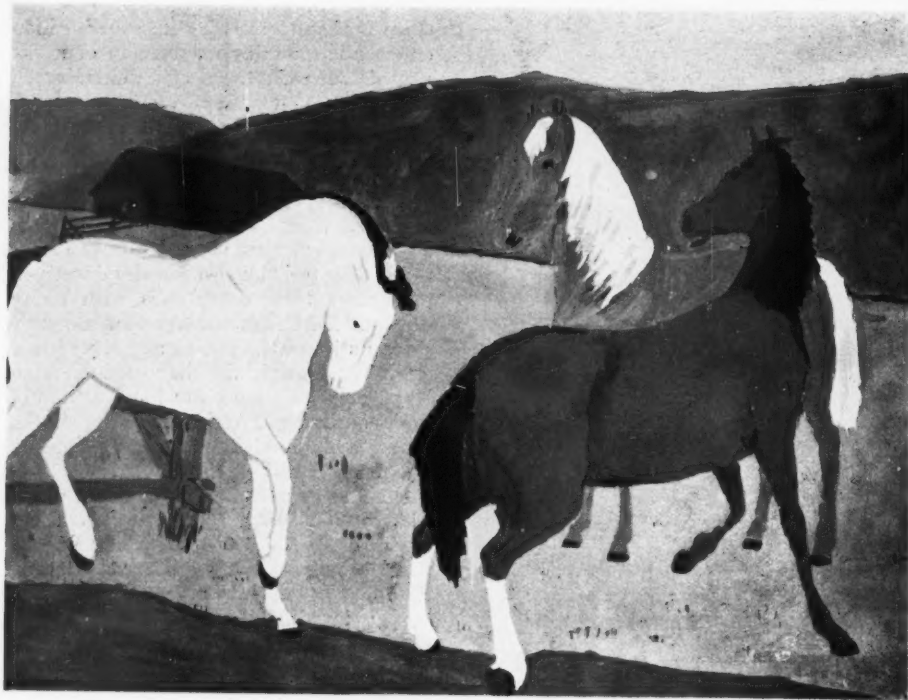
But psychological novels of the late Victorian era had no use for architecture. Even the historical stories of Stevenson set little store by architectural setting. In fact it is by the popular literature of a period that one is usually able to judge its taste in buildings. The last fifty years have been blind to architecture. Drawing rooms are merely drawing rooms, leading out of halls. If a novelist bothers to describe a room at all, he generally dismisses it as "comfortable." When we learn elsewhere in the book that such a house is at Maidenhead, or Muswell Hill, there seems no further need to describe the style. Indeed, the style defies description. Then we all know the appalling ugliness of Sherlock Holmes's rooms in Baker Street. The novels of the late Anthony Hope cover almost every variety of pre-war fiction, the adventurous, the smart and the psychological. I think I have read almost every book this able author has written, yet I can think of no passage where he pays attention to architecture.

The first re-birth of architectural consciousness in fiction writers occurs in the novels of E. F. Benson and the ghost stories of M. R. James. They both show a taste for the Queen Anne style. It remained for Aldous Huxley to like Georgian. In *Antic Hay*, he went so far as to poke fun at the Gothic revival and in other novels he has shown appreciation of the work of Sir Charles Barry.

But with Mr. Evelyn Waugh came a real understanding of architectural style. *Decline and Fall* put jazz—modern in its right place. *A Handful of Dust* has fine satire on the bluff of interior decorators. The repulsive character of Mrs. Beaver may be taken as the interior decorator in *excelsis*. This woman "does up" airless little mews flats in Mayfair. When she arrives at a nice large country house in good old Deane and Woodward Early English, she decides to cover the drawing room with chromium plate. She sees "some hope" for the room when this is done. It says much for the perception of the author that he makes Tony Last, the owner of the house, decide to put back the Deane and Woodward decoration, after Mrs. Beaver has faded from the story.

I am not concerned with the novel as a whole, though I consider it the best that Mr. Waugh has written. What I do maintain is that architecture is a scenic background for this novel as much as it is to the novels of Scott, Monk Lewis and Mrs. Radcliffe.

Mr. Waugh sets the lead to his countless imitators. Architecture is fashionable again and Mr. Waugh is largely responsible for making it fashionable. I only hope that those imitators who have missed the point of their master's humour up till now, will not also miss the point of his architectural settings. He writes with a real knowledge of architecture, as displayed in his travel books and as covered in his early researches into the Rosetti family. It would be a tragedy if his imitators started to praise



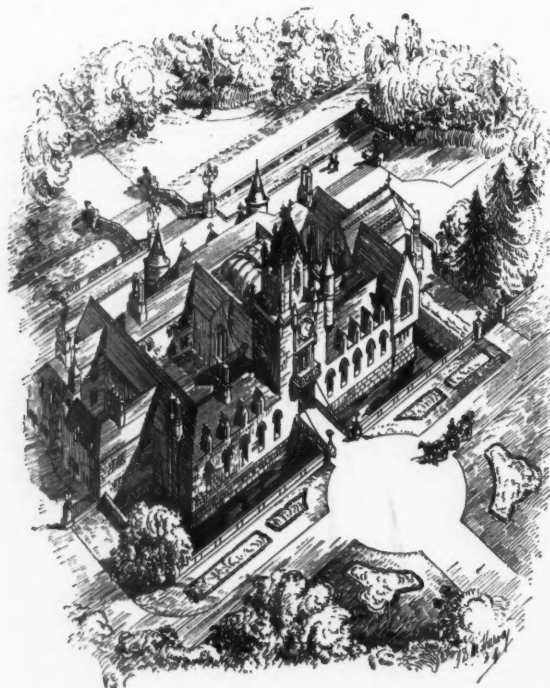
HORSES. Poster colour by Jane Miessner, aged 15, of New Jersey. Here again the artist seems to have reached maturity, and shows that she can successfully join what she sees with what she feels. From "Picture Making by Children."

developed by its new impressionist tendency, and it may become capable of achieving that balance between the felt and the observed through which alone great works of art can be achieved.

It remains only to regret certain lacunae in Mr. R. R. Tomlinson's otherwise admir-

able work. He mentions various discoveries of psychologists concerning the aesthetic development of children—boys, he says (quoting from Dr. Ballard), prefer to draw ships, and girls flowers; but he does not attempt to form any conclusions from these interesting observations. Again he mentions a "profound relation between hearing and sight" and between colours and shapes—but he makes no attempt to discuss this phenomenon, nor to mention, for instance, the work of Rudolph Steiner in this connection. One cannot help wishing that the important psychological and aesthetic problems which he raises might have been further unravelled.

It is also to be regretted that comments such as "Rose . . . is a bright child and was evidently in a happy mood" should be inserted among the illustrations. And finally, while it might have been excellent to propose the inclusion of children's works of serious merit in our national collections, the solemn suggestion of founding a National Gallery of Children's Art is as absurd as it would be to advocate a National Gallery of Septuagenarian's Art. The value of a picture is surely according to its merit and not according to the age of the painter.



HETTON ABBEY. Drawn by Mr. J. D. M. Harvey for "A Handful of Dust," by Evelyn Waugh. According to the artist the plan "works."



OVERLEAF, AT CLOSE RANGE

FOR EAST IS EAST AND
WEST IS WEST—

and this is the result when they *do* meet. When the modern Sinhalese artist expresses his devotion to Buddhism in terms of Birmingham draftsmanship. In spite of the present "Indian Renaissance," many students are still lured to the government schools to learn "European style" painting and sculpture. The masterpiece depicted here is from a modern Buddhist temple in Colombo, and shows devotees climbing up very European style ladders to reach *Nirvana* (Heaven), which is symbolized by a large Buddha at the top. The photograph was taken by Penelope Chetwode.

PLATE viii

November 1934

the work of beknighted architects or worse still to glory in the extravagances of jazz-modernistic decoration. We see enough of the latter tendency in the cinema to wish it banished from the background of modern fiction.

JOHN BETJEMAN.

Colour in the Home

COLOUR IN EVERYDAY ROOMS. By Basil Ionides. London: Country Life Ltd. Price 10s. 6d. net.

MOST books on decoration, furniture and the like, indulge in a lot of theorizing as to why the Victorians were wrong, the Georgians were right, or in support of some other theory on which they feel strongly. Mr. Ionides, however, is no theorist; he is essentially practical and very wisely in his preface he denies any responsibility as an arbiter of taste. "There is a great deal that is really common sense, and not taste," he says, "and that is the theme that I have tried to work on in this book."

Nevertheless taste, good or bad, must enter into any scheme of decoration, and in this age of utility many will dislike Mr. Ionides's advocacy of bows and tassels to disguise the points of departure and ends of cords and hangings. I should certainly be with them if the point was reached of disguising my picture hooks with bows, but in less extreme cases, bell pulls for instance—if bell pulls are necessary—there are reasons to support him.

Several other details that he advocates may irritate the uncompromising functionalists, but on non-controversial issues, and the book deals largely with these, there is a lot of good sense. The colour of light is ignored by most except for the distinction between artificial and daylight, but Mr. Ionides discusses very fully the effects of coloured light and the means of producing it. When it is realized that reflections off paint on window cills and ceilings, mirrors and glossy surfaces, all contribute to the colour of light in a room, a number of pleasant effects can be achieved and unpleasant ones avoided. A grey light is the one most particularly to avoid. It is often that a room, decorated with great

care by some well-meaning wife, fails to provide the comfort and delight which were intended. It is this kind of person whom *Colour in Everyday Rooms* will help. The coloured frontispiece, on the other hand, will help nobody.

LORAINÉ CONRAN.



FARM. Flat colour on brown paper, by A. L. Oakley, aged 11, of Beckenham County School. This picture illustrates the child's tendency towards showing action. See text of review. From "Picture Making by Children."

Where England Leads

COLOUR IN ADVERTISING. By Joseph Binder. London: The Studio. Price 15s. net.

It is with a shock that one learns, on turning to the title page of the present volume, that the date of publication is 1934, a shock that in no way diminishes when one discovers from the introduction that far from being an historical study, this book is intended to be a survey of present tendencies and achievements in advertising. So many of the posters here reproduced have so long vanished from the hoardings that their reappearance as illustrations lends the whole volume an almost period air. This may in part be due to the fact that Herr Binder is a continental authority on "Gebrauchskunst" and possibly a little out of touch with the latest developments in this country. For, astonishing as it may seem, for the first time since the period of the great English water-colourists, we in this country have attained a supremacy in an art-form that no other nation can challenge. This is not to say that the general level of the posters in this country is higher than elsewhere but that nowhere else is work being produced that can compare with our



An amber-yellow window cill in glossy paint acts as a reflecting surface and fills the room with sunshine. From "Colour in Everyday Rooms."

best. No other country possesses a poster artist of the calibre of Mr. McKnight Kauffer, nor can boast of employers so enlightened as the Underground and Shell. Yet on turning the pages of this book, what do we find? One small reproduction of a poster for Shell which I imagine Mr. Kauffer did some time ago, and one poster for the Underground by Mr. Williamson which is far from being the best of the series that the artist did for this firm. Of the many admirable posters done for Shell by some of the most distinguished living artists, of the numerous lovely landscapes which Mr. Kauffer did for the Underground—nothing!

However, if, swallowing our national pride, we turn to the reproductions of continental work, no evidence is discoverable that the shoddy treatment of our own artists is a mere sectional lapse. In some directions, fashion-plates for instance, the continental school, particularly the French, have attained a very

high level, but no one basing their judgment on Plates 1, 10, 14, and 15 could be expected to realize this. They must turn to any of the more recent covers of *Vogue* in order to understand of what the best artists in this line are capable. However, the carefully-thought-out but rather uninspired virtues of the German poster are here admirably exemplified. Plate 20 must be well known to every traveller in the Fatherland for several years back.

In regard to colour photography and its increasing employment in advertising this book will not, I fear, be found very helpful, confining itself, as it does, to one reproduction of what must be, one imagines, an early pioneer effort in this direction. Those desirous of seeing what can be done in this line are advised to turn to the advertisement pages of any American magazine.

It is, however, beautifully printed.

OSBERT LANCASTER.

attention, make some Government—and why not this?—listen and act.

Very pat here comes Mr. W. A. Eden, described rather ominously in my press-cutting by an ingenious printer as “a Birmingham architect,” though if, reading between his lines, I understand him aright, he talks some good sense even if he seems to be at first sight in a hostile camp.

Town planner's old negative laws (said he) are outworn and we need a new dispensation. . . . They would never succeed in preserving the countryside and he did not think they would like it if they did, because they would preserve it at the expense of life. . . . We should never succeed (he went on) because preserving the countryside is a negative sentimental plea and where our negative ideas about a certain group of half-timbered cottages are pitted against a promoting company's very positive, very realistic ideas about a factory giving employment to 1,000 people, the promoting company will win, and rightly so, unless we have more money than sense. (I don't quite like the smell of that phrase, but let it pass.) If we have more money and preserve our cottages and our favourite walk, or whatever it happens to be, we shall have the satisfaction of having presented a museum piece to posterity—the collector's satisfaction only.

Change there must be (Mr. Eden still speaking) and, say the apostles of the new dispensation, we must destroy the English landscape in order to create it afresh—a new and for us finer landscape. We must forsake this preservationist attitude and cultivate amongst ourselves and the general public the spirit of improvement. . . .

Mr. Eden has said a mouthful, clearly. What is, I think, essentially true in his view is that the negative, protestant and preservationist attitude has taken much too much of our attention. I happen to like the quality of a good old half-timbered house and, other things equal, I'd like to preserve it; and certainly I'd sooner live in it than any smart gorilla house that Mr. Lubetkin could build for me. But I wouldn't keep it if, lacking drains and dampcourse and proper light and water and sundry tiles from the roof, a family of honest peasants is expected to live in it. I wouldn't (e.g.) preserve any bridge (even “Rennie's masterpiece”) if it stood in the way of sane development; nor do I object on principle to pylons, nor have ever been happy fighting alongside allies who think the end of the world is come if a row of pylons is laced across a countryside. Because expense of underground casing is prohibitive (except in short special lengths) and you can't keep the farmers and the working people out of an undoubted benefit because of the æsthetic sensibilities of highly cultured people like me!

But I would cheerfully put poison into the beer (or the champagne) of the gentlemen who had the brilliant idea of racing motors over the downs, and I do hope honest, truculent Mr. Eden would agree with me. And I do think the price of speedboats on Windermere is too great to pay for, say, a speed boat factory on fair Windermere's side. But, then, I don't think that “Faster, Faster,” is the great end of civilized life. I would rather stand with Pericles in the Funeral Oration: “We are lovers of beauty without extravagance and of wisdom without unmanliness.” Perhaps Mr. Eden thinks Pericles just a little out of date.

A Free Commentary

By Junius

MR. CHESTERTON with his fine nose for an illuminating paradox has scented a new one to use in defence of the countryside. Most vandals kill the thing they hate. Our modern vandals kill the thing they love. They rush from the congested, distracting, noisy town to the sweet countryside and then proceed to “destroy and lay waste the very thing that they themselves want with advertisements and petrol pumps.” This is, by the way, though honest in intention, not quite fair. The urban lovers of the countryside may very well claim that they are only very indirectly responsible for the advertisements and that surely you must have petrol pumps.

True, but they could help by refusing to buy petrol at (except when at a last gasp) a really disgusting garage or, better, they could make a point of filling up (even when not on their last gallon) at a seemly one. And explaining why.

But the quarrel of the country lover with the urban immigrant is that he'll find a paradise, elect to come and live in it, and then convert it forthwith into a country slum. Let people who want a good example of what can be done drive out of Worthing, on the Arundel road, and take the turning to the right to Washington and give mournful attention to the Cisbury Estate. And there's no reason in the world why this shouldn't have been a decent colony even if it does essentially destroy the characteristic quality of that lovely piece of Sussex downland.

The individual cot or bungalow builder is not to blame. He may sin from pure, unadulterated ignorance. Or he may build something quite sound and seemly and be at once surrounded by a hotch-potch of ignominious flimsies. . . . “It is true,” as said a speaker at a recent conference of the C.P.R.E., “we have been

labouring at this business for twenty years and have still not got a policy.”

I herewith do most heartily curse the architects with bell, book and candle—lapsing for the moment from my more permanent mood in which I regard them, with envy and reverence, as perhaps the most important single class of professional men in the country at this moment of building expansion and radical change of building technique. Have they nothing better to do than invent new associations and quarrel about them? If they were worth a gross of tee-squares as statesmen, they would, with all their intelligence and talent as artists, have imposed their will upon the nation.

For, after all, let it be freely admitted, nay, more, let it be positively and with angry emphasis asserted, that most of the people responsible for decisions about building in England are (architecturally) abjectly ignorant, foolish and prejudiced people.

They are often local authorities but not certainly authorities on architecture. They are, perhaps, most often, speculating tradesmen with no concern whatever with any interest but that of their own pockets. They will build just as ill as equally ignorant customers will stand for. And why indeed should they be blamed? A man may do what he likes with his own and liberty, as Mr. Hoover has recently well said, is the liberty to make profits unfettered by the irrelevant stuff and nonsense of Blakeish Jerusalemists . . . (hiatus in MS.).

My point—my LAYMAN's point—is that architects setting their own house in order, putting aside personal quarrels, settling by conference controversial issues, taking the troublesome young men into their counsels and councils, should take also their courage in their hands, risk the cheap charge that they are only looking after their professional interest and with a passion which would command startled

1. Two woven fabrics which rely for their appeal on colour and texture. On the right is Keswick Linen Check, a natural linen crash checked in multi-colours. On the left is Rannock Check, a heavy wool check fabric.
Designers and Craftsmen : Donald Brothers.



1

RECENT TEXTILES

DECORATION &
CRAFTSMANSHIP

SUPPLEMENT NOVEMBER 1934



2. A group of fabrics by Gordon Russell.

Recent Textile Design

By *Loraine Conran*

THE most primitive designs—found on pots—were geometric forms, usually triangles, squares or circles and most frequently took a dog-toothed form. As civilization advanced in different parts of the world natural forms became the basis of decorative art, which reached its highest development in China, Egypt and Persia.

In Europe, and particularly England, the same process of evolution was taking place: the dog-toothed Norman arch led on to a decoration based on natural forms and finally to the extreme elaborations of the Gothic style. But in Europe there was a difference, instead of remaining fixed for long periods within a close convention, art had rushed extravagantly ahead, suffering an inevitable reaction into the severe classic style.

Last century in England the culmination of another rush was reached. The swing of recovery was complicated by several new factors, chiefly the machine and the fact that "pure art" had separated itself from its complimentary crafts. It is only recently, after that ghastly experiment of the pre-Raphaelites and the reproduction period, that signs of a general recovery have become noticeable.

The first attempts at improvement were actuated by a desire to return to what had previously been considered good. The mere

reproduction of antiques is seldom suitable. The return to naturalism was not successful since it was a return to nature rather than to natural forms; to the rendering of nature as it is, rather than what the eye makes of it. After these failures the primitive abstract geometric shapes were an obvious field for experiment, taking the form in pure art of cubism and abstraction. On the continent this happened before the war and the phase has passed, though a period of abstraction is now usually part of any artist's development.

The fashion in textile designs during the last few years has been heavily affected by these trends. Geometric shapes have been very much in evidence. During last year the circle or spot ran riot reaching immensities such as 7, and leading to monotony as the only variation tried was in size and colour of the spot. The star and other mechanically produced shapes were also popular.

A corollary to the interest in mechanical shapes was the interest in materials and weaves; the "off white" fashion was a result of this, 5.

Nevertheless, good designs had begun to appear, but the reconciliation of artist and manufacturer was difficult. In the modern world the only people with a trained natural feeling for design were painters. The

painters had learnt their job on canvas and paper with mediums which allow subtle variations of colour and melting forms. They had to learn to deal with different textures, to develop a feeling for material, and discover how to manage less elastic effects of colour and form apart from mastering the technical possibilities of various processes. An example of a design almost perfect in its original medium of water colour, but not entirely suitable for printing on linen is Duncan Grant's, 4. The blue background of the women, in the original, shows the brush strokes and has a considerable variety of colour and form, the spots uncovered by colour are part of this variety. In the textile, however, the background is uniform so that the uncoloured spot has undue prominence and suggests that it is due to a defect in printing.

This and similar designs would be altogether impossible if woven. In textile manufacture printing is the nearest process to painting and with slight modifications painting designs are admirable for printed fabrics. The use of poster-colour rather than water colour or oil is helpful, as it produces flatter and more uniform masses of colour. To bear in mind what changes the translation to the fabric will bring about is essential; naturally this requires technical knowledge. 22 shows a very satisfactory design of this kind, by Cedric Morris. The irises are in the ground colour, but since they are the important and solid part of the composition, they were designed to stand out as if they were the applied colour; this was a proper use of the possibilities. Very delicate, though in no way fussy drawing, pleasing composition and good masses.

Painters have not a complete monopoly of design and it is interesting to consider a linen by Frank Dobson, the sculptor, 10. Pre-



3. The primitive dog-toothed "motif" in modern form. Native bead ornaments frequently employ this design. Art silk and cotton satin in coppery brown and flame. Designer: Thomas Bradley. Craftsmen: Allan Walton.



4

4. "The Wind." A printed design in black, terra-cotta and blue on white satin. Designer: Duncan Grant. Craftsmen: Allan Walton.

5. *Off-white*—the fashion of the last two years. The curtain is a check linen crash in natural shades, and is also made in green and white, black and white and cinnamon-natural. The cushion is linen-cotton tapestry in natural shades, and is also made in black-natural, blue-natural and green-natural. Designers and Craftsmen: Heal's.

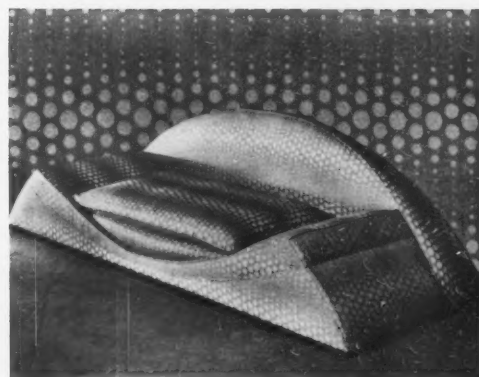
6, 7 and 8. Three studies in the development of spot fabrics. The spot vogue, now passing, gave very limited scope to designers. The hangings in 6 are in spot chintz which is made in pink and white, fawn and white, green and white, blue and white, brown and white, and pink and white. The spot is pink on cream, blue on white and pink on white. Designers and Craftsmen: Heal's. 7. "Broadway," an Old Glamis and cotton chenille, obtainable in green and cream, and black and cream. Designers and Craftsmen: Donald Brothers. 8. In the background is a woven fabric in linen and cotton made by Donald Brothers. The settee was designed by Hayes Marshall for Fortnum and Mason, and covered with the material shown in the background.



6



7



8



5

179



9



10



11

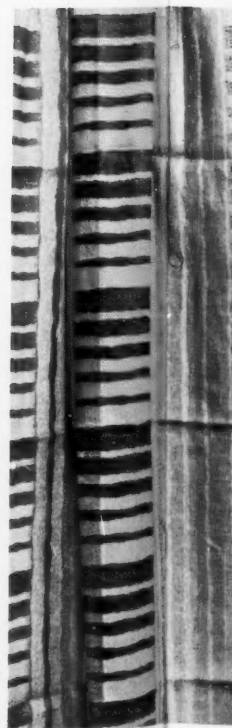
9. A pleasant and well drawn "painters' design." The repeat is very obvious unless hung in folds. The "Daisy" design. Delustrated satin in grey and terra-cotta on white. Designer: Duncan Grant.

10. A design showing an interest in form rather than line. It is painted on white linen in brown and pink. Designer: Frank Dobson.

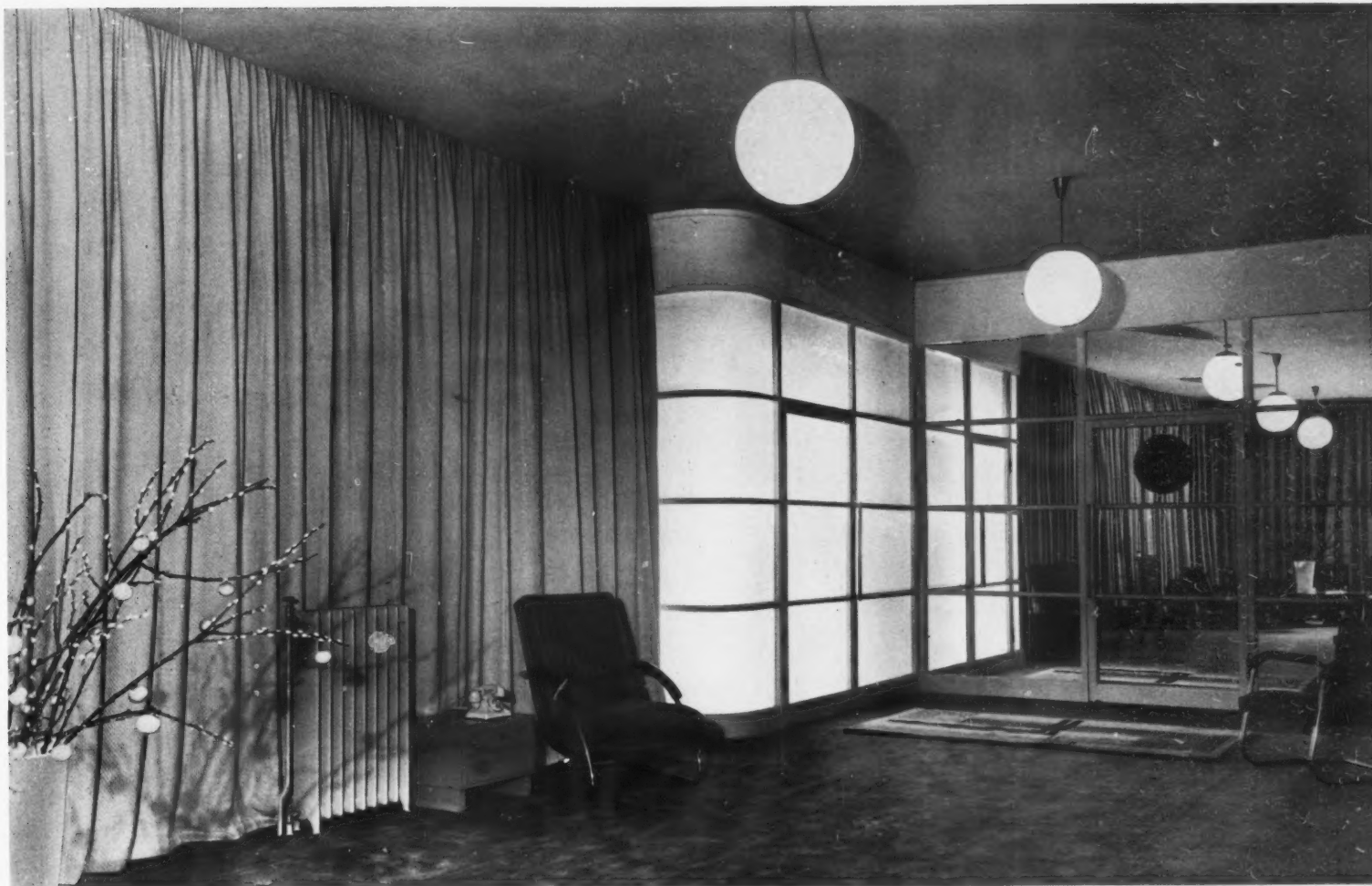
11. Flower design of a type becoming popular. This one is very large and suitable for curtains with a big drop. The "Lily" design, in turquoise blue linen. Designer: Allan Walton. Craftsmen for Figs. 9, 10 and 11: Allan Walton.



12



13



14

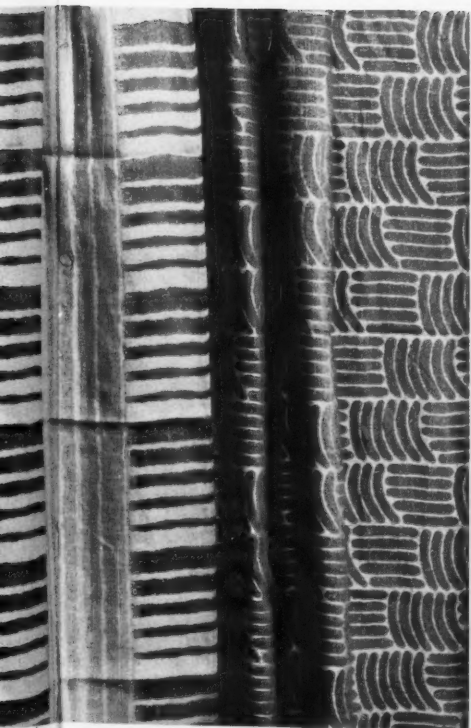
12. Though much study has been given to the design of materials, few experiments have been made in the combination and juxtaposition of one material with another. Here fabric is used against a ground of mosaic. In 20, fabric is used as a violent antithesis to plaster and wood; in 21, as a foil to glass. Furniture in the cocktail bar of the Embassy Club, London. Architect: Raymond McGrath. Craftsmen: Edinburgh Weavers.

13. Two pure linens with woven designs in blue and white. Designed in the studio of, and made by, the Old Bleach Linen Company.

14. Wall hangings unpatterned to avoid detracting interest from the models. A sample room in the main showroom of a corset maker in Regent Street, London. Architect: Serge Chermayeff.

15. A cotton fabric exhibited at the International Exhibition of Metalwork. Designer and Craftsman: Enid Marx.

16 and 17. Woven fabrics whose design is dictated largely by machinery. In 16 are shown some coarse woven fabrics in white, beige and brown colourings by Arundell Clarke. 17. "Broadway," an Old Glamis all-cotton chenille obtainable in green and cream and black and cream. Designers and Craftsmen: Donald Brothers.



181



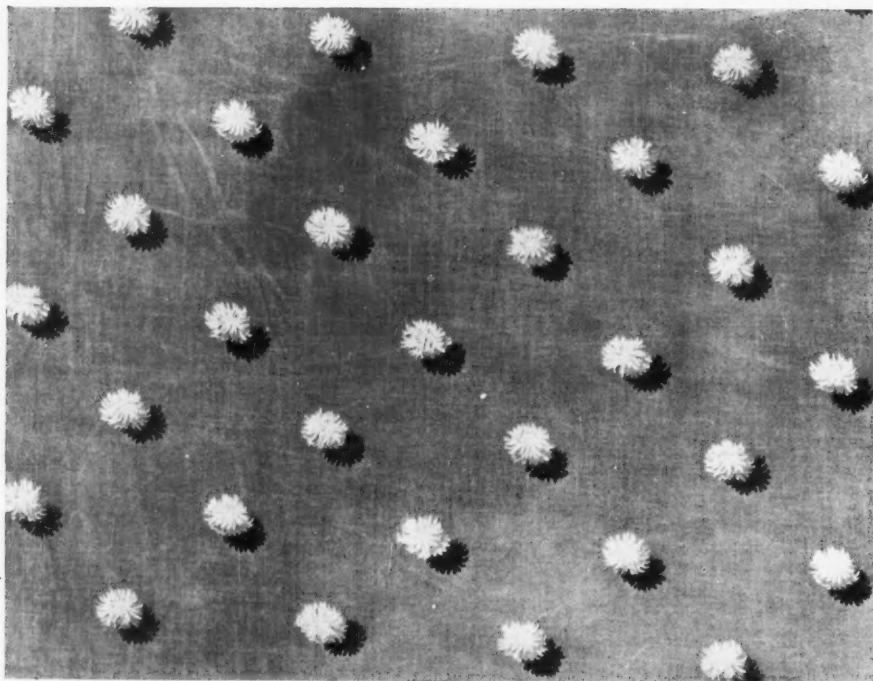
15



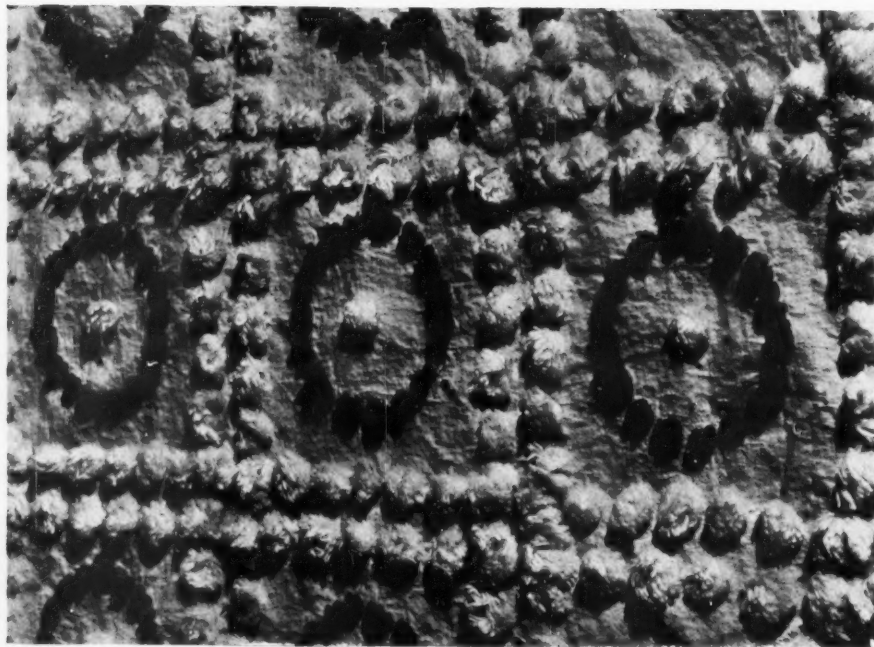
16



17



18

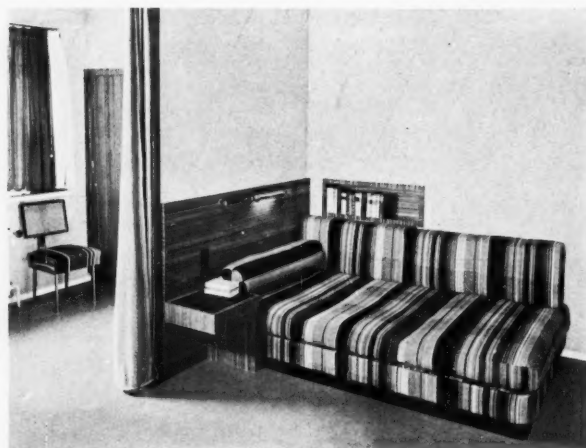


19

18 and 19. Two "close up" views of candlewick work, a form that the spot design has taken this year. *Designers and Craftsmen:* Fortnum and Mason.

20. While far from restful to the eye, this loud stripe does perform a certain function in accentuating the "emptiness" of the room. It becomes "positive" rather than "negative" emptiness. A divan bed in an Hungarian house. *Designer:* Ludwig Kozma.

21. These horizontal stripes are especially suitable to the formality of a restaurant. A corner of the restaurant at the Embassy Club. *Architect:* Raymond McGrath. *Craftsmen for the settees:* Edinburgh Weavers.



20



21

182

occupation with form is very noticeable in this, as it nearly always is in a sculptor's drawings, and the figure has the fine full form which characterizes Dobson's three dimensional work. To have achieved this in a single printing is remarkable.

Whilst this season has produced designs like Morris's and Dobson's, it has also produced other marvels. Fortnum and Mason's are showing various designs in candlewick work, 18, 19. This is the apotheosis of the spot, consisting of blobs of fluffy wool stuck on to a material. The mechanical designs are still going strong. This year they seem very much improved, avoiding too much regularity which can be irritating. Of this kind T. Bradley's design, 23, is excellent; the whirls are not quite circular and this prevents the machine-drawn and repetitive effect which can be so irritating. There is a technical point worth noting in Bradley's design; the lighter coloured horizontal strip is printed by a discharge process, that is to say, it is printed in acid which lightens the ground colour. This process is an important addition to the technique of roller printing used by Allan Walton.

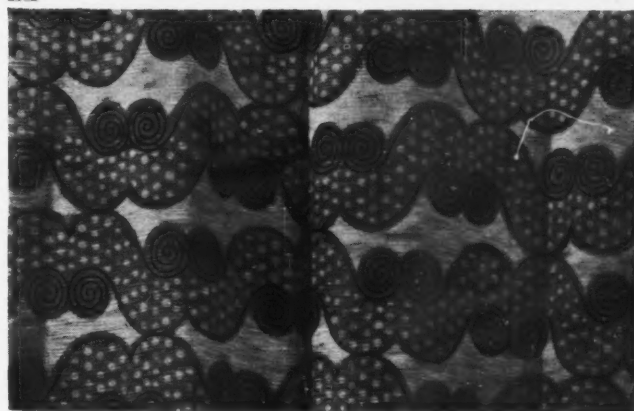
The technical difficulties which face the designer have been mentioned and can be overcome, but the general difficulties of the independent artist-designer system are rather more insidious. I am referring to textile design only and shall call the type of design produced by independent designers "painters' designs." Already we have seen the result of other "modern" ideas getting into general circulation, that kind of design and colour disharmony known as "futuristic," for instance. The difference between the good painter's design and the bad is subtle and rests upon very slight differences, as does the difference between a good and bad painting, but the gulf that separates the two, though not wide, is deep. The designs are usually made from very simple objects in a simplified form. They would be easy to plagiarize. Insensitive drawing and a rhythmless repetition of meaningless masses have already made an appearance.

None of the cheap producers have put out any good designs yet, but even the meanest of the great public have become tired of the flowered cretonnes which still form so large a part of the departmental stores stock. Mechanical designs cannot entirely take their place since there are many people who want some pictorial value in their fabrics, also there is so much agitation now for "Art in Industry" and similar war cries that a change of policy seems imminent. When this happens responsibility will pass to people who have already caused many disasters of design. The style of painters' design which has arisen will not help the mass producer to improve his designs, since it demands that each one shall be well drawn and carefully considered from the point of pictorial value. Staff designers will be unable to do this, and unless individual artists are employed, popular design will be worse than ever.

Another style which will be making an



22



22. A sensitive design hand-printed on satin. Complexity makes the repeat unnoticeable even in large pieces. The "Iris" design in delustrated satin, lettuce green and white. Designer: Cedric Morris. Craftsmen: Allan Walton.

23. A "mechanical" design that is relieved of irritating regularity by the slightly oval whirls. The lighter colour is produced by printing with acid. The design is printed in salmon pink on white linen. Designer: Thomas Bradley. Craftsmen: Allan Walton.

extensive appearance in the retail shops is the "flowered" type. A good design of this type, 11, is not dependent on colour, and though refinements might be missed, similar ones should be easily produced by a competent designer. In this direction, big manufacturers might develop their stock of designs harmlessly if dully.

Put summarily, "painters' designs" must be left in the hands of painters, and good painters at that, whereas there is no reason why competent staff designers should not do good work in styles such as the "flowered." It has been found, however, that satisfactory "painters' designs" are independent of the fashions that affect less imaginative styles and can be used indefinitely. This gives them added commercial value. In the better class shops a stock of good designs is gradually accumu-

lating, since it is not necessary to shelve them as they get old.

With woven materials the problem of design is entirely different. Colour-wash drawings cannot be copied. Period furnishers have sometimes tried to do so in producing tapestries, but the results have always been horrible. The luminous light blues and reds which are so easy to produce in water colour are impossible in tapestry, but it is not only colour: the whole problem is different.

Pictorial representation must be abandoned in woven materials and the business of design must be left to someone closely connected with the manufacturing process. The generally poor quality of printed textiles has focussed a lot of attention on woven materials. The standard of these is high, good colour and good pattern is compara-



24. Usually when the chair fabric has an emphatic design the floor is kept free of pattern. Here is an effort to effect a definite relationship between floor, carpet and chair, when all are heavily emphasized. *Designers and Craftsmen: Arundell Clarke.*

tively easy to find. But generally speaking, there has been an over-use of materials with a limited applicability such as sackings and granite cloths. These have cheapness in their favour, but roughness makes them unsuitable for a London room. The jute in a granite cloth will prick right through a thin silk dress, and as for sacking, try resting your face against the coloured sacking cushions which are sometimes seen.

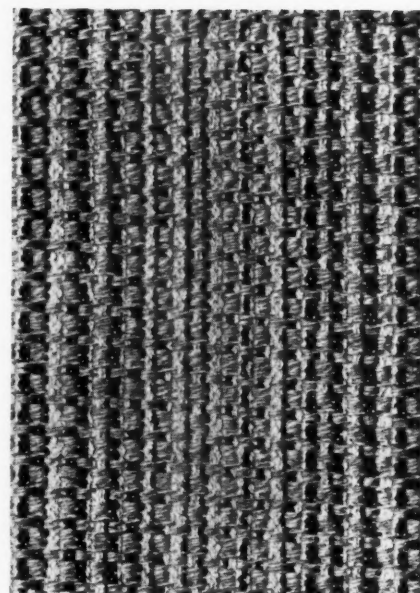
Textures and weaves are of great importance and a considerable variety of these is available, but it is not successful when they are too much varied in one piece. There is a type of fabric which is patterned with alternate squares of a very open and a very close weave. The sharp contrast of weave accentuates the domino board effect unpleasantly. Most of the patterns produced by similar means are simple and should not be stressed.

An advantage of woven fabrics is that no lines appear too straight, unless the weave is very close, as they are slightly broken up, 25. This makes a number of designs possible which would be tiresomely

regular in a print. The only way in which straight lines can be too much accentuated is by thickness.

A purpose for which fabrics are increasingly used is as wall hangings. Larger expanses of the material are shown than by any other means, and this is likely to affect design, for a number of new requirements arise. In the case of a 48 in. material, designs are usually made in a square whose side is 4 in. or a multiple of 4 and is then repeated as necessary to fill the space. Wall hangings will encourage the larger designs. The repeats will have to be carefully considered so that there is no hiatus and the rhythm of the design continues from one square to another. When hung in folds or used so that only a part of the design is seen at once, these points are less important though, of course, they should always be considered by the manufacturer if not by the buyer. Unobtrusiveness is another quality to look for.

When there is decoration on the walls it is seldom suitable for pictures, and in art galleries and other places where the picture is of first importance, plain materials



25 shows how broken up an apparently straight line is in a woven fabric. This makes simple designs possible, as the weave breaks up the regularity. A material designed for Arundell Clarke by Edinburgh Weavers. It is a mixture of wool and cotton in white, maize and nigger.

of neutral shades are used. There is great scope for the use of plain materials where a room already has sufficient decorative detail, but usually today the chair covers, curtains and so forth provide most of the decoration that there is, and the nature of that decoration is of paramount importance.

ANTHOLOGY

Slum Shrines and Planned High Places

Urban architecture has to be looked at, too often, with the eye, not of common physiological vision, but of faith. Hemmed in by other buildings, some of the most splendid monuments of past and present times are all but invisible. The architects of pre-Columbian America were more fortunate than most of those of Europe. Their masterpieces were never condemned to invisibility, but stood magnificently isolated, displaying their three dimensions to all beholders. European cathedrals were built within the walls of cities; the temples of the aboriginal Americans seem, in most cases, to have stood outside. At Tenochtitlan, it is true, the great cathedral of human sacrifice was within the city; but, like the Pisans, the Aztecs had the wit to leave a wide open space all round the monument. One could see the great *teocalli* as an architectural whole, just as (and the case is almost unique in Europe) one can see the Leaning Tower, Cathedral and Baptistery of Pisa.

Monte Alban was evidently the cathedral of a whole Zapotec diocese. A cathedral without a cathedral town. For the Indians lived in the valley, and their capital occupied the site of modern Oaxaca. Monte Alban was a city of the gods—visited by men and women, not permanently inhabited. The site is incomparably magnificent. Imagine a great isolated hill at the junction of three broad valleys; an island rising nearly a thousand feet from the green sea of fertility beneath it. An astonishing situation. But the Zapotec architects were not embarrassed by the artistic responsibilities it imposed on them. They levelled the hill-top, laid out two huge rectangular courts; raised pyramidal altars or shrines at the centre, with other, much larger, pyramids at either end; built great flights of steps alternating with smooth slopes of masonry to wall in the courts; ran monumental staircases up the sides of the pyramids and friezes of sculpture round their base. Even today, when the courts are mere fields of rough grass, and the pyramids are buried under an obscuring layer of turf, even today this High Place of the Zapotecs remains extraordinarily impressive. Few architects have had such a sense of austere dramatic grandeur as these temple builders of the great Toltec tradition. And few have been given so free a hand. For—and this seems to be characteristic not only of Monte Alban and Teotihuacan, but of all Central American sites, Maya as well as Toltec—religious considerations were never allowed to interfere with the realization of a grand architectural scheme. Too often, in other countries, magic and fetishism have been given precedence over art. A particular patch of ground is holy, possesses *mana*; therefore it is desirable that as many shrines as possible shall be built upon it, so that the benefits of the supernatural radiation from the soil may be shared by the greatest possible number of

images and their worshippers. The sacred precincts at Delos and at Delphi, for example, were, architecturally, just sacred slums—unplanned collections of buildings crowded, higgledy-piggledy, into the narrow enclosures within which the *mana* was supposed to be active. Many Christian churches have been ruined architecturally by the anxiety of the faithful to cram the greatest number of tombs, altars and what not into the consecrated space. Like the Egyptians, the pre-Columbian Americans preferred art to magic—or rather, had the wit to see that the most effective magic is the magic associated with the finest art. The most convincing way of proving that a given place is holy, is to make it so grand and so beautiful that when they see it, people will catch their breath with astonishment and awe. Fine architecture is one of the visible embodiments of *mana*. It is a manifestation of “the beauty of holiness,” of the beauty that is holiness. The Zapotecs knew all this so well that here, at Monte Alban, they allowed nothing to get in the way of the architects. Here should be no hole-and-corner sacred place, no slummy confusion of little shrines and temples; but one huge architectural complex informed from end to end by a single artistic idea and overwhelmingly impressive, as only a unified work of art can be.

The pre-Columbian architects were fortunate, no doubt, in the religion they served. Astronomical observation was a sacred rite in ancient America, and immense importance was attached to the four cardinal points. This necessitated an unimpeded view of the sky and a clearly defined lay-out. A pious Toltec would have found it impossible to worship in the holy slums of ancient Greece. He needed space for the practice of his religion, and geometrical order. At Delos or Delphi he would have had overcrowding and confusion. Another point: as generation followed generation in the classical and Christian world, more and more shrines were built in the sacred enclosures or tacked on to the existing temples. In America, each succeeding generation merely enlarged the existing works, by surrounding them with a new layer of masonry. In this way they could do great things for the glory of their gods without altering the original architectural design of the holy place. But however great their religious luck, we must still give credit to the ancient Americans for a quite astonishing amount of æsthetic good management. Monte Alban is the work of men who knew their architectural business consummately well.

BEYOND THE MEXIQUE BAY,
by Aldous Huxley

MARGINALIA

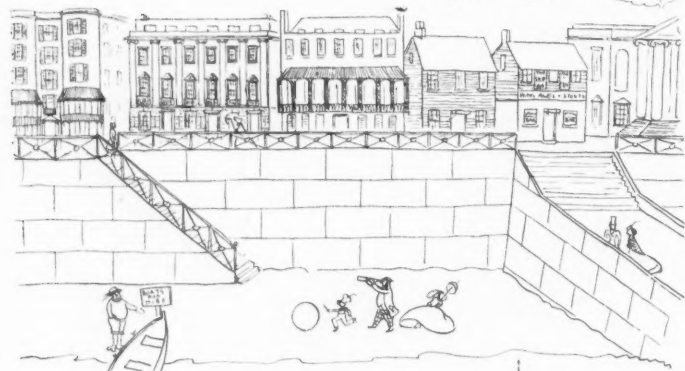
A SPECIAL ISSUE

The December number of THE ARCHITECTURAL REVIEW will be a special one devoted entirely to the new building for the Royal Institute of British Architects, designed by Mr. G. Grey Wornum. The price of this issue will be the usual half-a-crown.

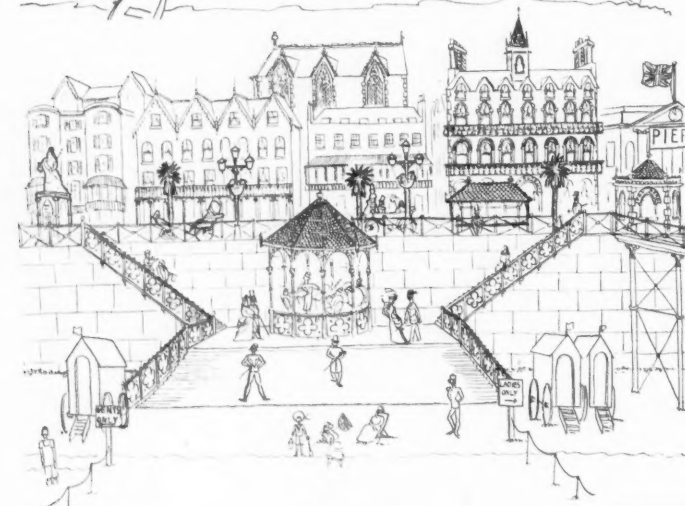
A SHORT HISTORY OF PELVIS BAY BY OSBERT LANCASTER



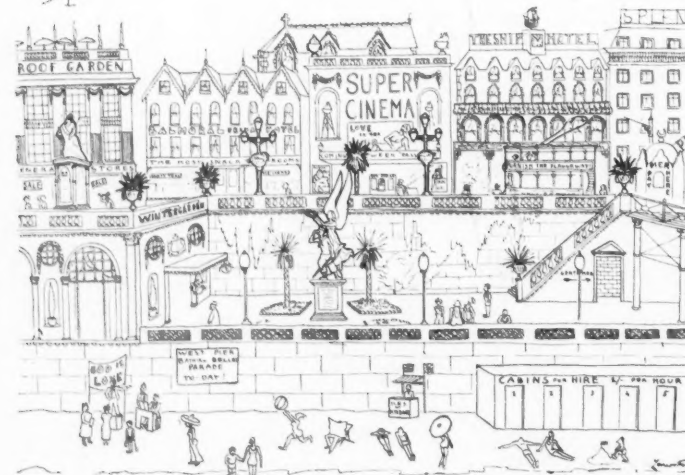
1790



1850



1887



1930

Drawings by Osbert Lancaster

FROM the earliest times until the end of the eighteenth century, Pelvis Bay was nothing but a small collection of fishermen's cottages, or rather hovels, ugly and insanitary. It is at the opening of the nineteenth century, when the cult of sea bathing first became fashionable, that the real history of the town begins. A constant stream of visitors from the Metropolis necessitated a drastic reinforcement of the totally inadequate accommodation, and several terraces of houses were erected, assembly rooms built and a promenade laid out, all in the monotonous style of the late Regency. The next great change dates from the coming of the railways in the late 'sixties. Numerous lodgings and private houses were put up, the promenade enlarged, and in eighteen-seventy the foundation stone of St. James-the-Less, a fine example of the Early English style by a pupil of Sir Gilbert Scott, was laid by the Bishop of Barnestaple. It was consecrated in eighteen-seventy-two, and fulfilled a long-felt want, as hitherto the nearest place of worship (C. of E.) had been the church of Pelvis-on-the-Hill, three miles inland. It was at this period also that the old Ship Inn was acquired by a syndicate and pulled down and the present magnificent hostelry, in the Venetian Gothic style, erected. The castellated belfry on the roof (removed in nineteen-twenty-five) was visible for ten miles out to sea. At the same time the present theatre was built, whose performances of Gilbert and Sullivan and other modern plays soon became a regular feature of the summer season, and still prove immensely popular.

Jubilee Year was commemorated by the erection of a fine statue on the promenade, still standing, and the opening of the present public lavatories to the east of the pier. Shortly before this the old jetty had been destroyed in a gale, and a new pier with a concert hall at the end constructed. In nineteen-hundred-and-two the first tramway was laid down connecting Pelvis Bay with the neighbouring suburbs.

Came the war. The town was fortunate enough to escape the horrors of an enemy bombardment, and although no effort was spared towards "doing its bit," enjoyed a period of increased prosperity. The Allied victory was commemorated by the laying out of the public gardens on the lower promenade and the erection of

the fine war memorial, the work of a local sculptress who has exhibited regularly at the Royal Academy since the 'eighties. It is in bronze and represents one of our gallant seamen being crowned by the figure of Victory. Although Pelvis Bay has long since ceased to have any direct connection with the Royal Navy, it was felt, in view of the town's glorious traditions, that a Jack Tar would be more suitable than the customary Tommy.

In nineteen-twenty-five Pelvis Bay became a municipal borough and a new period of building activity commenced. The Winter Garden was built in a modified Renaissance style, a palatial cinema made its appearance on the site of the last of the old Regency houses, and the great modern store nearby was opened. Great care was taken by the council that all these buildings should harmonize, and it was decided that they should all conform to the modified Renaissance style of the Winter Garden. At the same time it was decided to recondition the pier and, at the suggestion of one of the councillors who had recently visited the Colonial Exhibition in Paris, it was rebuilt in the Moorish style with the most gratifying results, the two kiosks at the entrance blending very happily with the neo-Egyptian façade of the Hotel Splendide opposite. The following year the management of the Ship Hotel completely renovated their premises, and the whole of the ground floor was torn out to make way for the celebrated Chinese Grillroom. It has recently been suggested the present tramways should be abandoned in favour of trolley-buses, but although they have run at a slight loss for several years, the council do not feel inclined to incur any further expense until the completion of the new bathing pool, which it is hoped will be open next year. This will be the largest on the south coast, and will cover the whole of the site at present occupied by the old assembly rooms, an uninteresting building of the Regency period totally unsuited to modern conditions. It will be equipped with every up-to-date device including artificial waves. Moreover, it will be only two minutes from the sea.

All this is part of the policy to maintain, in face of all opposition, Pelvis Bay's proud title of the Queen of British Watering Places.



Two examples of new tea-services in Foley ware. Top: "Red Panel," a symmetrical design by Allan Walton, in red, black, and yellow, with an apple-green finish. Bottom: "Modern Europa," by John Armstrong, in gold lustre with outline colourings in blue enamel.

These services are included in the Exhibition of Designs by Distinguished British Artists for Domestic China and Earthenware at Harrods, which opened on October 22 and closes on November 10.

CORRESPONDENCE

To the Editor

THE ARCHITECTURAL REVIEW.

SIR,—I was interested in reading the article entitled "From the Ridiculous to the Sublime—Two Rockefeller Creations," by Mr. Anson Bailey Cutts in the June, 1934, issue of your REVIEW.

The article contains certain inaccuracies which I beg leave to bring to your attention.

The copper plate engraving identified but not discovered by Miss Goodwin, was noted by Professor Charles M. Andrews, of Yale University, and Mr. Francis G. Davenport, in their Guide to the Manuscript for the

History of the United States in 1783, in the British Museum in Minor London Archives, and in the Libraries of Oxford and Cambridge, 1908:—"Page 421, The Bodleian Library—copperplate C., 30, Virginia Buildings, probably in some town in Virginia or Carolina, with figures of plants and animals, Plate numbered 1, and seems to have been cut to illustrate some books of travels in America."

The statue in front of the Main Building of the College of William and Mary is not of Governor Spotswood, but of the Right Honourable Norborne Berkeley, Baron de Botetourt, Governor of Virginia 1768–1770.

No flag is flown above the Governor's Palace but, as is shown on the old copperplate in the Bodleian Library, the British Great Union Flag is flown from the flagstaff above the Capitol.

In an architectural magazine why do you omit the names of the architects in charge of the work at Williamsburg, Virginia? The work has been done by Messrs. Perry, Shaw and Hepburn, of Boston, Massachusetts.

Your obedient servant,
SUSAN HIGGINSON NASH.

To the Editor

THE ARCHITECTURAL REVIEW.

SIR,—I rather resent Mrs. Nash taking from Miss Goodwin the credit for a rather remarkable bit of research that made possible the reconstruction of Williamsburg's public buildings.

At the time they were searching for information about Williamsburg, I happened to be working under the Dr. Andrews she mentions at Yale University. Neither he nor anyone else had any recollection of the engraving, nor did they connect it with Williamsburg. In fact, it had been lost for a great many years, and had not been included in a catalogue since the one mentioned by Mrs. Nash. Neither the Librarian nor others were successful in bringing it to light, before Miss Goodwin undertook the task. Only in the sense that there is nothing new under the sun was it less than a discovery. Several other articles in my possession so treat it.

Concerning the architects of the undertaking, I would point out that although the New England firm did contract to do the building and rehabilitating, the actual designing and details were the work of a resident architect, Mr. Joseph Geddes, of Philadelphia, a Scot, and two colleagues from Richmond, Virginia. In addition, there was a large advisory committee, as I mentioned. In view of the fact that so many had a finger in the pie, and that some resentment was felt over the awarding of the contract to a distant company, it seemed best to omit names.

It was Mr. Geddes who told me about the flag they intended to fly over the Palace, and it was in his company that I took and labelled the photographs. Since the Palace is not yet fully appointed, perhaps the original scheme will be carried out. On only one score is Mrs. Nash convincing. I received the information about the statue from supposedly reliable sources. Governor Spotswood was long identified with the college, moreover. If the statue is indeed that of Governor Berkeley, it has no business being at the college, as it is known to have graced the Capitol in colonial times. The fact is that Williamsburg is not finished, but in the making, and such details are for the moment of less importance. Nevertheless, I apologize for the error if it was one.

Your obedient servant,
A. B. CUTTS.

To the Editor,

THE ARCHITECTURAL REVIEW.

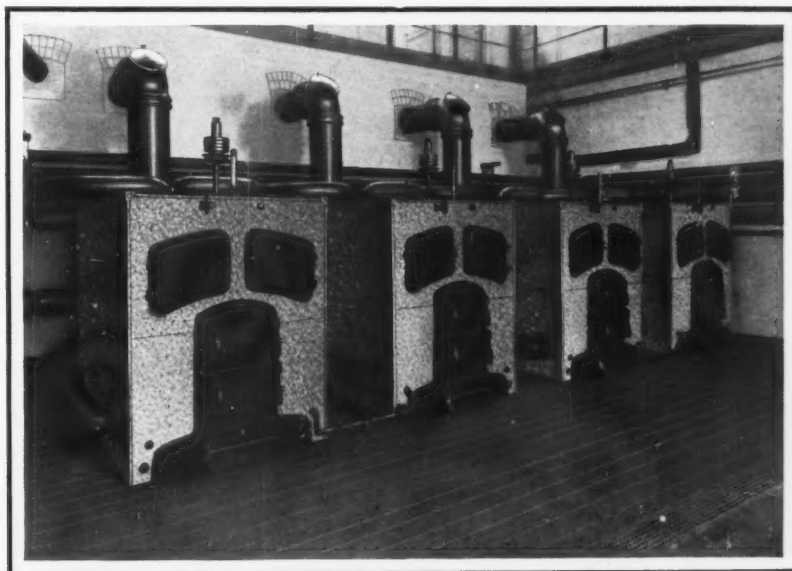
SIR,—I fail to see why Mr. Cutts asserts that I am taking away credit from Miss Goodwin. Rather, I felt I was adding to the credit justly due to her for her excellent research work for the Williamsburg Restoration, by stating that Miss Goodwin identified

I like the pews of No. 18, again they are just what I have been doing for 30 years ; but the roof is most fussy and badly managed,
[Continued on page xlv]

RELIABLE & ECONOMICAL HEATING SERVICE

IDEAL
BRITANNIA
BOILERS

FOR HAND-FIRING, AUTOMATIC STOKING
OR OIL BURNING



An installation of 4 No. 412 Ideal Britannia Boilers in a London Technical Institute.

Easily erected — no separate base. Water-cooled grate. Loose bars can be supplied. Large fire and flue doors, large fuel chamber. Patent NOCO doors assist combustion and keep baffles cool. Low shoulder flow, returns on both sides of any intermediate section.

Universal smokehood with socket outlet at back, top or side. Installed singly or in batteries. Jacket and platework vitreous enamelled if required. Jacket can be fitted after pipe connections have been made.

IDEAL BOILERS & RADIATORS
LIMITED

IDEAL WORKS, HULL, YORKS

SHOWROOMS: LONDON, HULL AND BIRMINGHAM

and the grill reminds me of the little girl who whispered "and when is the lion going to appear?"

Brick is beautiful in its proper place in a wall, but it is quite out of keeping in a pulpit. Indeed, it seems to me as ridiculous as it is on the piano gables of the good little pig whose house was not blown away by the big bad wolf of the famous film.

I am not against change; indeed, I welcome it, but it *must* be improvement. Let us hold fast to what we have until we have something better.

I visited an art gallery recently. The collection of paintings was fine, a very

choice display of the best masters right up to modern times; but the gallery containing the modern "works of art" affected me like a nightmare. It was full of paintings badly drawn and of bad colour, "like nothing on earth" as a friend of mine said. I felt ashamed of my period. What will posterity think of us if we are to be judged by that? So it is with architecture. We wish change, but far better is it to have a scholarly design in one of the historic styles, than a half-boiled attempt to do something that has never been done before just for the sake of novelty. That will soon wear off and we will be left hopelessly dated by the still

younger men who will say, "Oh yes, that was what was being done in 1934—rather crude and silly, is it not?"

Your obedient servant,
J. JEFFREY WADDILL.

SCENARIO FOR A HUMAN DRAMA

Owing to the illness of Mr. P. Morton Shand, and the publication of the special issue of the REVIEW in December on the R.I.B.A. Building, his next article in the above series will be published in the January issue.

Trade News and Reviews

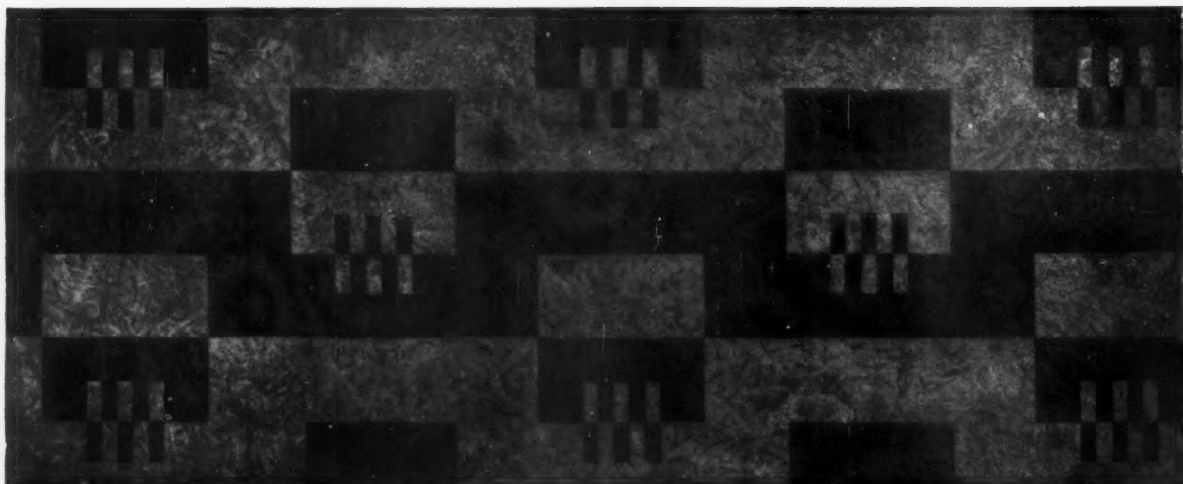
By Brian Grant

RANDOM THOUGHTS ON NEW MATERIALS

It distresses me a lot when I consider the amount of time, of energy, and, indeed (saddest of all), of ingenuity expended upon the ignoble art of making new materials look like old. One hears, or reads, of an "entirely new decorative material"; one is told that it has many virtues—it is not costly, it is light and easy

to handle, it is plastic and colourful. One becomes a little excited—"Ha-ha, a new material, new scope for the expression of one's decorative genius. We must investigate this! Let me see, to-morrow afternoon—yes, I can spare an hour. I must get along to have a look at it." And on the morrow, expectant and quite a little elated, we hail a taxi—"199, Charing Court Road, Marwood, Limited" (name and address purely fictitious, please note). Arrived, we are ushered into a rather nondescript sort of

waiting room, all mahogany and distemper. Disappointing, very, for have we not been told that "Marwood" is an excellent wall lining—hardly encouraging to find that the manufacturers themselves have not had the courage to use it in their own offices. Ah, the sales manager! Pleasant looking fellow. Very pleased to meet me. Delighted to hear of my interest in "Marwood." Have a cigarette. Samples, yes. I must see their complete range of samples—the result of four years' research work and experiment.



DOCKERS' CELLUSOL SCUMBLEGRAIN PROCESS

Valuable time is saved with Dockers' Cellusol Scumblegrain process. Broken colour effects produced by this process can be sprayed with clear Cellusol within half an hour of the glaze having been applied and worked. Since the clear Cellusol itself is dry and fit to handle within an hour, the immense possibilities of Dockers' Cellusol Scumblegrain process from a time, labour

and money saving viewpoint require no emphasis. Finally, it should be noted that not only does the clear Cellusol dry rapidly but it confers the valuable qualities of a hard, durable and washable finish. The illustration shows a typical example of broken colour work finished in clear Cellusol.

Write for special literature on this subject.

DOCKER BROTHERS · LADYWOOD · BIRMINGHAM · 16



BY APPOINTMENT
IRONFOUNDERS
TO H.M. THE KING

CARRON

**COOKING
APPLIANCES**

for COAL, COKE, STEAM,
GAS, ELECTRICITY or OIL.

Carron Cooking Appliances are Installed in the leading
Hotels, Restaurants, Hydros, Clubs,
Mansions, Institutions, Steamships, etc.,
and adopted by H.M. Government.

Plans and Estimates Free.

Cooking Apparatus Catalogue (No. 11P) gratis.

CARRON COMPANY
FOUNDED 1759.

Works:
**CARRON,
STIRLINGSHIRE.**

Showrooms: LONDON—15 UPPER THAMES ST., E.C.4;
LIVERPOOL—22-30 Redcross Street; GLASGOW—125
Buchanan Street; EDINBURGH—114 George Street;
BRISTOL—62 Prince Street.

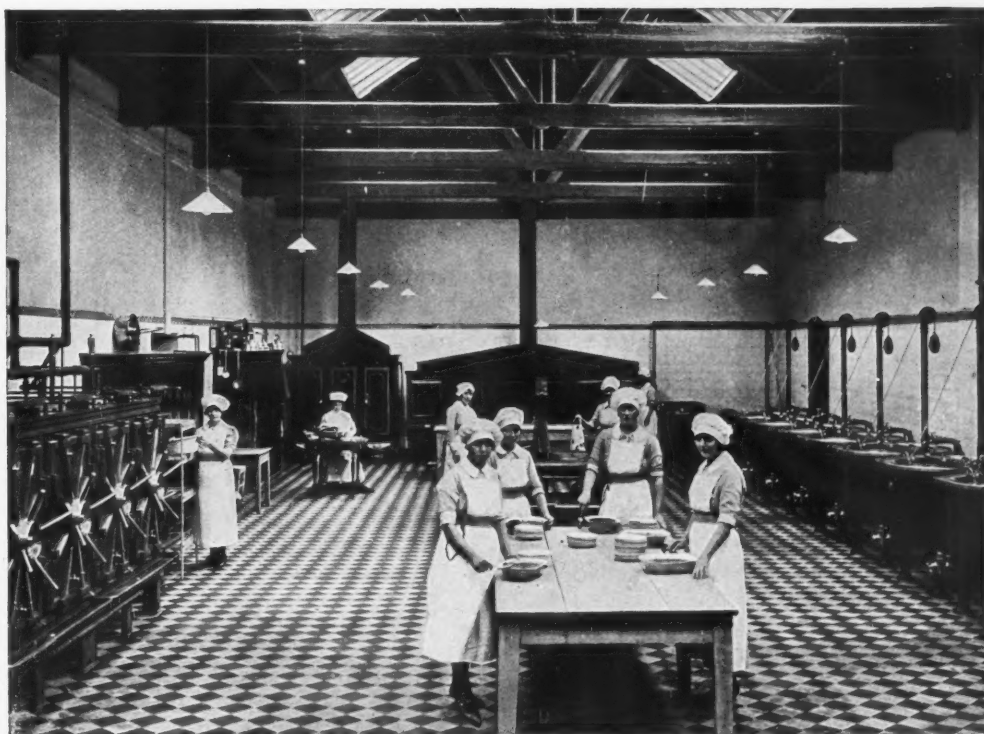


Illustration shows part of Kitchen at well-known Scottish Institution equipped with Carron Cooking Apparatus.

And so, finally, after having listened with very real interest to the manufacturing processes involved and the exact composition of "Marwood," I am shown the samples. This one, I am assured, is an exact reproduction of finest Honduras mahogany. This marble reproduction is perfect in every detail. This imitation walnut panel has deceived even the timber expert. Imitation! Imitation!! Imitation!!! Poor old "Marwood," a good material, a promising youngster full of possibilities, destined, perhaps, to spend the whole of its life as a masquerader and impostor. Such indeed would have been the fate of many a new material had it not been for the kindly intervention of some architect or decorator.

We live in an age of invention. Invention

A twentieth century material in the hands of a competent designer. A corner of Studio 2 at Broadcasting House, Cardiff, showing the observation balcony. Reproduced by courtesy of the TenTest Fibre Board Company. Architect: Edward Maufe.

has brought to the service of architecture vast resources through the discovery of new materials; and the discovery of new materials must bring with it new principles of construction and decoration.



Through the Letter Box

GLASS SILK

The trend of modern building materials towards lightness, thinness and surface hardness is one of the major causes of the increase in acoustic complaints; as our buildings become less massive, so they inevitably become more transparent to sound. The problem of noise is today a very real one. Mr. Hore-Belisha has given us our hooterless nights, but it remains for the scientist, the architect and the engineer to give us some measure of daytime quietude in our offices and homes.

Glass Silk, which is fairly well known as a heat insulator, has more recently been developed by the manufacturers for sound insulation, and they have published a small brochure describing its application for the insulation of floors, ceilings and partitions.

Euphon Glass Silk Quilt is made from glass drawn into long flexible fibres possessing a high tensile strength; the fibres are spread to the required thickness, covered with treated Kraft paper and stitched with thread to form a strong and durable quilt. The material appears to possess most of the

PETRAGLOSS

FOR A GLASSLIKE GLOSS AS HARD AS A ROCK



PETRAGLOSS

GLOSS FINISHING PAINT
FOR INSIDE OR OUTSIDE USE
FOR
BETTER WORK THAT COSTS LESS

IDEAL FOR HOSPITAL WORK OR WHEREVER
A HARD, CLEAN SURFACE IS ESSENTIAL

Petragloss is made from the best quality pigments incorporated with varnish media in a way that gives splendid wear. It can be used on plaster, cement, wood and iron work—or indeed on any surface that is fit to receive paint. It is made in a range of 42 colours for priming, undercoat or finishing, as well as White, Broken White, Ivory White and Black. Special shades can be matched.

Works well under the brush and can also be used for spraying.

WRITE FOR TINT CARD AND FULL PARTICULARS

JOHN LINE & SONS LTD. LONDON & BRANCHES

Claudegen 'Daylight' in the R.I.B.A. building

In the great Banqueting Hall of the new R.I.B.A. Building a place of honour is given to CLAUDEGEN "Daylight" tubing; its purpose is to emphasise and illuminate the great mass of wall space above the level of the general lighting. The decorative value of this pure white light maintains unimpaired the atmosphere of dignity. CLAUDEGEN "Daylight" tubing is the only perfect and constant reproduction of natural north-sky light.

Claudegen 'Sunlight' at the London Pavilion

At the London Pavilion CLAUDEGEN "Sunlight" tubing is used with remarkable effect to provide the inviting blaze of light that attracts the theatre-going public. The intensity of illumination beneath this canopy is the highest ever attained in actual practice by this type of lighting; this result, combined with the attractive design of the "Sunlight" tubing, makes this installation the outstanding exterior lighting effect of the year.

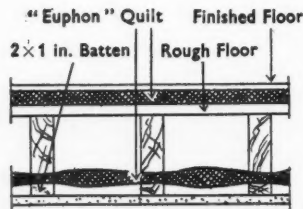
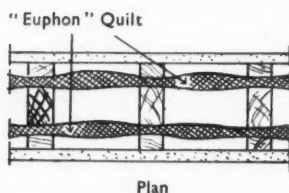
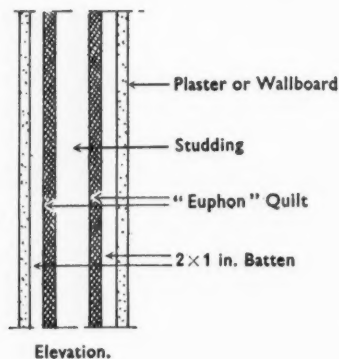
London enquiries to

CLAUDE-GENERAL NEON LIGHTS, LTD.
QUEEN'S HOUSE, KINGSWAY, W.C.2



Provincial enquiries to the nearest Branch of

The GENERAL ELECTRIC COMPANY, Ltd.



FLOOR & CEILING

Top left. Sectional elevation through partition shown on the plan below. Bottom left. Sectional plan view of typical stud partition, using two layers of the quilt as sound proofing. Similar construction is adopted where the studs are replaced by blocks or bricks. Top right. Sectional view through floor showing Euphon Quilt used to insulate both a floor and a ceiling. It can be clearly seen that with this construction both the rooms are completely insulated from structure borne sounds. A more usual construction is to omit the rough floor and lay the quilt directly on the joists.

properties desirable in any building material as it is claimed to be fire-proof, damp-proof, rot-proof and vermin-proof, and tests over a long period have shown that it does not tend to disintegrate with the passage of time. An interesting demonstration of the sound deadening properties of this Quilt was given at the recent Building Exhibition by means

of a sound-proof cabinet divided into three compartments in such a way that the observer, seated in the centre compartment, could observe the difference in the amount of sound reaching him from loud-speakers in the compartments on either side. Messrs. Chance Brothers, the manufacturers, of 10 Princes Street, London, would be pleased

to send a copy of their brochure to anybody interested.

GOING DOWN!
GOING DOWN!!

From the liftman's point of view I suppose I am what you would call a "bad subject." Heaven knows, I am most appreciative of the service that lift engineers have rendered to mankind, for so much of my time is spent "going up" and "going down" and I do *not* like staircases. But there are certain lifts in certain buildings which, despite my inherent laziness, I avoid like the plague. "Going up" is not usually so bad, but "going down" is a most uncomfortable experience, particularly after a largish sized meal. You know the sort of feeling; the descent starts at an almost terrifying speed and one's stomach goes soaring upwards, overtakes one's heart and . . . well, one heaves a little sigh of relief when ground level is happily reached. I have read with interest, therefore, a small brochure issued by Messrs. Hammond Brothers and Champness describing a new system of lift control which, it is claimed, gives perfectly smooth deceleration down to a crawl speed. The system is known as the H. and C. "Vernier-Cushion" Control System, and the chart overleaf shows the "smooth" slowing down curve due to the cushioning effect of the 10-1 ratio Vernier-Cushion control. The many special features provided by this type of electric lift, such as perfectly silent operation and accurate floor levelling are fully described in



Clock case and wrought iron supports. Manchester Free Library.
Architect: E. Vincent Harris, F.R.I.B.A.

J. WIPPELL & COY LTD.

invite enquiries for
*Architectural
Decorative Work*

*Wrought and Cast Metal Work,
Joinery, Carving, Sculpture,
Stone & Marble Work, Leaded
Lights, Textiles and Embroidery.*

EXETER · Cathedral Yard:
MANCHESTER · 32 Victoria St.
LONDON 11 Tufton St. S.W.1

POOR CHILDREN'S HOLIDAY HOME, DORE, Nr. SHEFFIELD

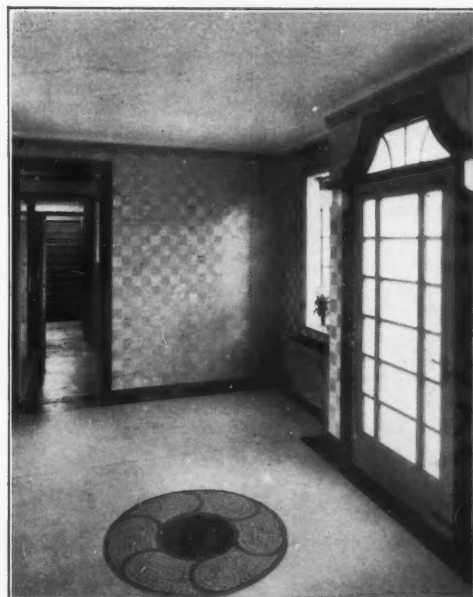


DULUX

TRADE MARK

DECORATIVE FINISHES

for outside and
inside work



Architects: Hadfield & Cawkwell, F.R.I.B.A., A.R.I.B.A., Sheffield

'Dulux' Finishes are frequently specified when good appearance must be combined with great durability and economy of upkeep.

'DULUX' is made from a synthetic vehicle and carefully selected pigments, which give flexibility, hardness of film and colour retention. 'Dulux' Finishes have been proved to be 50% to 100% more durable than the old style oil paints and can be supplied in Glossy, Flat, Eggshell, Aluminium and 'Dulux' Non-Yellowing White Enamel.

Write for full particulars and colour cards to:

NOBEL CHEMICAL FINISHES LIMITED
SLOUGH

(Associated with Imperial Chemical Industries Ltd.)

BUCKS
D.D. 197

the brochure, and the manufacturers have erected a full-size demonstration lift at their Walthamstow factory. A telephone call to Larkwood 1071 will bring a car to your door, you will be transported to Walthamstow, witness a thorough demonstration and then be delivered safely back to your home or office. Service, indeed! I imagine that this offer is confined to architects living within a certain radius of London. Copies of the brochure may be obtained from Messrs. Hammond Bros. and Champness (1933), Ltd., Haskins Works, Walthamstow, London, E.17.

HEATING AND COOKING

In the main, my post-bag this month is confined to apparatus for heating and cooking. Coal fires, electric fires and gas fires—gas cookers, electric cookers and coal cookers. In common with, I think, a great many people, I do welcome the newer and simpler designs. What could be better to look at than the "Aga" cooker (Aga Heat, Ltd.), the new "Esse" cooker (Smith and Welstood, Ltd.), or the "Kabineat" gas cooker manufactured by Sidney Flavel and Co. In the kitchen let simplicity and functionalism reign supreme—in this age of labour saving let us forego the "Tudor roses" and the twisted, tortuous embellishments that were once to be found filling the pages of every kitchen range manufacturers' catalogue.

In the new G.E.C. list of electric fires I am attracted by the new portable fires with

chromium-plated reflectors—the supporting brackets are so arranged that the fire can be used on the floor or screwed on the wall. Another type of reflector fire is supported in a chromium-plated bent tube frame; this is Model D. 2706—highly commended.

The Simplex Electric Co. have issued a coloured brochure illustrating some of their new "Creda" electric fires. Many of the new portable and "built-in" fires are really good to look at. In particular, I like the "Inigo," produced for permanent building-in and designed for those who like an electric

fire to look as if it really does belong to this modern age of electricity. I wonder if it was called "Inigo" after Inigo Jones or just because it happens to be a case of "In I go"? Copies of this brochure may be obtained from the company's London office or from their head office at Great Charles Street, Birmingham.

The Radiant-Panel gas heaters manufactured by Sidney Flavel and Co. are already known to most of us, but it is news to hear that this type of heater is now being designed so that the whole appliance

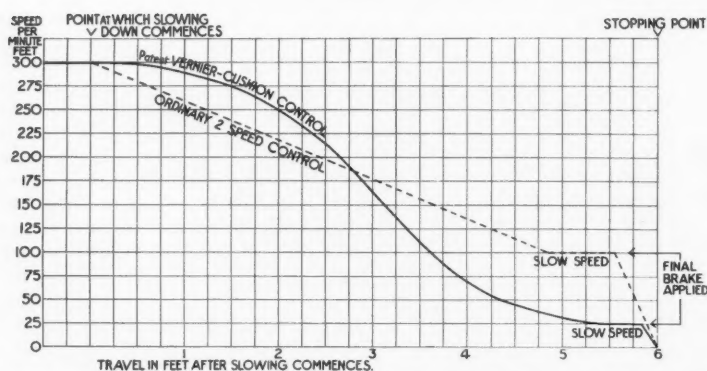
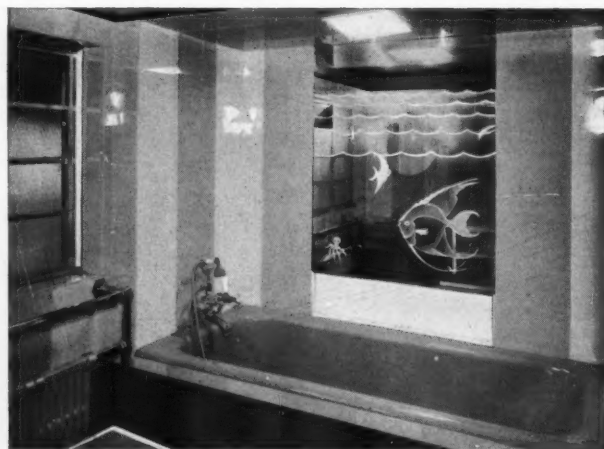


Chart showing the "smooth" slowing down curve due to the cushioning effect of the 10:1 ratio Vernier-Cushion Control, compared with the "harsh" curve of the 3:1 ratio pole changing motor of the type normally employed for two-speed lifts.

AN ALL-GLASS BATHROOM by CLARK



Architects: Leslie H. Kemp & Tasker, F.R.I.B.A.

The following GLASSES are used in this modern bathroom by CLARK recently exhibited in the Morrell House, Ideal Home Exhibition.

Vitrolite in two shades of green for the walls; Black Marmorite and Clark's new Fluted Plate Glass, gold backed, for the dado and frieze; mirror over bath with design in delicate sandblasting.



JAMES CLARK & SON LTD • BLACKFRIARS ROAD • LONDON • S.E.1 • TELEPHONE • HOP 4610 (10 Lines)

ROSEBANK Fabrics



DISTINCTIVE designs, lovely textures, and beautiful colours combine to adorn every interior scheme with its own individual touch.



Lasting wear completes the attributes of "Rosebank" Fabrics—the ideal material for every furnishing purpose.

FROM ALL GOOD FURNISHERS.

Ask for the latest "Rosebank" Pattern Cards.
In case of difficulty write to:

TURNBULL & STOCKDALE LTD.,

ROSEBANK PRINT WORKS,
RAMSBOTTOM, NR. MANCHESTER.

London Address: Roxburghe House, 273-287, Regent Street, W.1.



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

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

Panella GAS FIRES

First of their type

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

(Opposite Bond Street Underground)

Radiation

may be built in flush with the wall face. Messrs. Flavel's have coined the phrase "Neater Heating" as a title to their recent catalogues—a happy choice, methinks, for if a thing really is neat there cannot be very much wrong with it; it is when things

become "natty" that they usually irritate one with their excessive cleverness.

The Carron Company's latest catalogue illustrates and describes their wide selection of electric fires, heaters, cookers and general electrical appliances. The electric fires range

from sixteenth century "Fleur de Lis" designs, complete with imitation coal, cauldron and crane to chromium plated inset fires with trough reflectors; and in price, from £40 to eight shillings and sixpence. Adequate consideration for period and pocket!

The Buildings Illustrated

The general contractors for the New University Library, Cambridge, designed by Sir Giles Gilbert Scott, were Messrs. Rattee and Kett, Ltd., who were also responsible for the stone carving, joinery and stonework. The main contractors for the foundations and piling were Messrs. Holloway Bros., Ltd. Among the artists, craftsmen and sub-contractors were the following: Ragusa Asphalte Paving Co., Ltd. (dampcourses), Concrete, Ltd. (reinforced concrete), Redpath, Brown & Co., Ltd. (structural steel), Speaker & Co., Ltd. (partitions), Acme Flooring and Paving Co. (wood-block flooring), James Gibbons, Ltd. (casements, door and window furniture and metalwork), Arens Controls, Ltd. (special casement control gear), J. L. Green and Vardy Ltd. (special joinery, furniture and woodcarving), Ames and Finnis (facing bricks and roofing tiles), London Brick Co. and Forders Ltd. (bricks and tiles), Hoyle, Robson and Barnett, Ltd. ("Glazement" cement wall finish), The Xelite Co., Ltd. (plaster and decorative plasterwork), Korkoid Decorative Floors (patent flooring), Roneo, Ltd. (book stacks, etc.), David Evans (sculpture), E. Carter

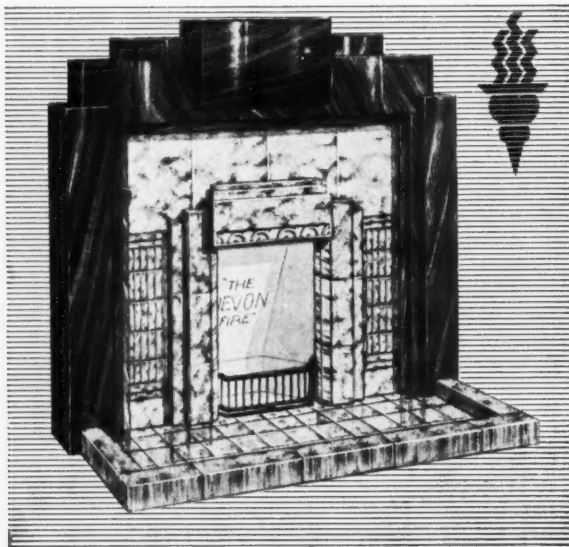
Preston (sculpture), G. N. Haden and Sons, Ltd. (central heating, gas fitting, telephones, boilers, ventilation, electric wiring, clocks, water supply, water-softening plant), General Electric Co., Ltd. (electric light fittings), Leeds Fireclay Co., Ltd. (sanitary fittings), Potter Rax Gate Co., Ltd. (folding gates), John Tann, Ltd. (fireproof doors), Haywards, Ltd. (iron staircases), J. W. Gray and Son, Ltd. (lightning conductor), H. H. Martyn & Co., Ltd. (metalwork), The Birmingham Guild (metalwork), Hornton Quarries, Ltd. (stonework), J. Whitehead and Sons, Ltd. (marble), Express Lift Co., Ltd. (lifts), Herbert Morris, Ltd. (cranes).

The quantity surveyors were Messrs. Flower and Wells and the engineer Mr. A. Burnard Geen.

The general contractors for a house in The Grove, Highgate Village, designed by Mr. C. H. James, of Messrs. James and Bywaters, were Messrs. J. A. Martin and Sons, Ltd. Among the artists, craftsmen and sub-contractors were the following: Engert and Holfe (asphalt), Ames and Finnis (bricks), Diespeker & Co., Ltd.

(fireproof construction), Cork Insulation Co., Ltd. (special roofings), Imperial Chemical Industries, Ltd. (partitions), Chance Bros. & Co., Ltd. (Crown glass), British Challenge Glazing Co., Ltd. (lantern lights and patent glazing), Thomas Elsley, Ltd. (cast lead), Stevens and Adams, Ltd. (wood-block flooring), John Elbo (cork tiles), Cellulin Flooring Co. (patent flooring), J. Wontner-Smith, Gray & Co., Ltd. (central heating), Aga Heat, Ltd. (stoves), Davis Gas Stove Co., Ltd. (Nautilus boiler), Watkins and Stone (electric wiring), Troughton and Young, Ltd. (electric light fixtures), Osler and Faraday (electric light fixtures), Shanks & Co., Ltd. (sanitary fittings), Joseph Kaye and Sons, Ltd. (door and window furniture), P. C. Henderson, Ltd. (sliding door gear), Allen and Greaves, Ltd., and Light Steelwork, Ltd. (metalwork), J. P. White and Sons, Ltd. (joinery), Carter & Co., Ltd. (tiling), Bratt Colbran & Co., Ltd. (mantels), Hammond Bros. and Champness, Ltd. (lifts).

TO WALLBOARD COMPANIES. Well-known General Manager of leading Wallboard Company desires appointment. Thorough knowledge of Home and Overseas Markets. Indisputable evidence of success and highest testimonials. Write Box 923A.



Design S420.

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

**'THE
Devon
FIRE'**



CRAFTSMEN IN
ECCLESIASTICAL AND
GENERAL WOODWORK
OF EVERY DESCRIPTION

GEO. M.

HAMMER

& Co., LTD.

CROWN WORKS
HARRINGAY

HERMITAGE ROAD
LONDON, N.4

